



Courtesy of Sonja Henie

Sonja Henie worked hard to gain skill and ease.

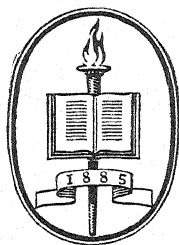
English in Action

THIRD EDITION

BY

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of English, Richmond Hill High School
New York City*

BOOK TWO



D. C. HEATH AND COMPANY

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A Teacher's Manual, a Practice Book, an Answer Book for the textbook, and an Answer Book for the Practice Book are available.

Preface

Purpose and Plan

EVERY SITUATION in or out of school which calls for communication or self-expression is an opportunity for building language habits and skills. The aims of Book Two of *English in Action* are to help boys and girls to carry on effectively the normal language activities of school and life, to entice pupils to try their wings in creative expression, to furnish some hints and models, and to provide drill on fundamental language habits and skills for those who need it and a reference book on correct usage for young speakers and writers. Consequently the book is divided into three parts: (1) Oral and Written Communication; (2) Creative Expression; and (3) Handbook of Speaking and Writing. No two teachers will wish to present in exactly the same order the units in speaking and writing and the exercises in the Handbook.

The Handbook

Part III, which has the form, content, numbering, typography, and reference chart (see inside back cover) of a high school handbook, provides the needed drill on the sentence and helps to establish the look-it-up habit. The arrangement, the reference chart, and a full index and table of contents make it easy for the teacher to find the drill exercise which the class most needs at the hour and to use it as a preparation for speaking and writing.

For teachers who wish guidance in planning their work, the Teacher's Manual provides a course of study. Frequent references to the Handbook in the speaking and writing activities show pupils where to find the help they need.

Individual Differences

Book Two, a textbook for the last two years of the senior high school, provides abundant material for pupils of those

grades. Probably there will not be time for all the language activities suggested. In that case the teacher has an opportunity to select. Slow pupils in a class may omit exercises or the more difficult sentences at the end of exercises. Low classes should, and normal classes may, omit one or more units or sections — for example, “The One-Act Play,” “The Familiar Essay,” or “Poetry.” At the end of many units, activities under the heading “Try Your Skill” provide for bright students a variety of suggestions for additional research, speaking, and writing.

Platform

Twelve planks in the platform on which *English in Action* is built are —

1. Explanation without illustration and practice is valueless. To teach spelling rules, for example, is a waste of time unless the teacher provides abundant practice in applying the rules to the spelling of troublesome words.

2. Good speech and writing habits are more to be desired — and harder to secure — than a knowledge of correct forms.

3. Practice is of little value unless or until a person sees a need of it. By practicing swinging a golf club a boy acquires skill only if he desires to learn to play golf and has clearly in mind what he is to learn. Because in many schools motivation is half the English problem, a textbook should show the practical value of the work to be done; base the speaking and writing on boys' and girls' interests; provide for study picturesque, lively, informing sentences, paragraphs, and reports; and prepare for projects which motivate drill and give practice in applying what is learned during the drill period.

4. As an example or model, a good piece of pupil writing is ordinarily more stimulating than a literary masterpiece, since it sets a standard which the pupil can hope to reach.

5. The aims in grammar teaching are to help pupils (1) to write and speak correct sentences, (2) to construct effective sentences, (3) to punctuate correctly, and (4) to extract thought from the printed page. Functional grammar is an aid in speaking, writing, and reading.

6. The best way to study grammar is to apply it. Students

learn grammar rapidly and thoroughly when they use it in building varied sentences. In *English in Action* the grammar studied is applied immediately in the building of correct, varied, effective sentences, the punctuating of sentences, and the reading of sentences. Pages 492-499, headed "Grammar for Style," illustrate the application of grammar to the construction of vigorous sentences. Preliminary practice in recognizing grammatical elements is introduced only when it is necessary to prevent floundering in the application of grammar to the building of correct, effective sentences.

7. The criteria for the selection of drill material and the determination of how much emphasis should be placed on each point selected are the frequency of use and the frequency, persistency, and social seriousness of error. Only errors to which society attaches a penalty are included.

8. An English textbook should furnish training in the language activities ordinarily carried on in school and also in well-selected activities paralleling present and future out-of-school experiences. Because the average person talks approximately one hundred times as much as he writes, speech training is vitally important in the preparation for life. Book Two places major emphasis on the language activities most frequently used (see table of contents).

9. Creative expression — that is, translating experience into words in order to share what is too good to keep to oneself — is a vital and valuable part of an English program.

10. A maintenance program is essential in effective English instruction. Pupils need review to prevent forgetting and to relearn what has been forgotten; but also with maturation they are ready for the application of a principle — for example, the agreement of verb and subject — to more difficult examples.

11. Intelligent self-appraisal is necessary in the development of skill. In Book Two standards for judging various kinds of work, pupil models, tests, and an achievement graph encourage and guide students in the measurement of their own progress and achievement.

12. The best way to help pupils to learn what they need to know about grammar, spelling, punctuation, capitalization, and the effective sentence is to "test, teach, test, teach, test,

teach to the point of mastery." Half-knowledge is of little value.

Tests with Norms

Because testing is an essential part of teaching, the text contains many varied diagnostic and mastery tests so constructed that either the teacher or the pupils can score them quickly and accurately. To provide an opportunity for retesting I have included two equally difficult forms of a test. If the pupil without study or review may reasonably be expected to understand the subject, the first form is a diagnostic test and the second a mastery test. Otherwise both forms are mastery tests.

The medians for the mastery tests enable the pupil to compare himself with other pupils and the teacher to compare the class with normal classes of the grade in various parts of the United States. The tentative norms for the tests in *English in Action* are based on approximately nine thousand scores of tests administered in high schools of eleven states, including Connecticut, North Carolina, Texas, California, Oregon, and North Dakota. All the tests were given after the pupils had studied the topics. A comparison of the class median with the national median will indicate whether reteaching and retesting are needed. A third form of the tests is included in the *English in Action Practice Book* for the grade.

Correlation

Many activities are based on the other subjects studied in high school, particularly on social studies and natural science. In the Handbook, continuity exercises about famous people and American history are substituted, wherever possible, for disconnected sentences. Also in a variety of examples and activities *English in Action* stimulates straight thinking on social, economic, and moral problems and indirectly develops character. If we want accurate and refined speech and writing, we must make our pupils accurate and refined young people.

J. C. Tressler

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To the Third Edition the following outstanding teachers in various parts of the United States, many of them specialists in the fields in which they assisted, contributed stimulating, teachable material — models, common errors, guides, explanations, and activities. In addition, these collaborators criticized pointedly and helpfully the Second Edition and assisted me in the derivation of norms for the tests and in the adaptation of the books to the needs of high schools in the North, the South, the East, and the West.

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J. C. Tressler

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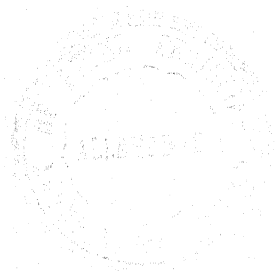
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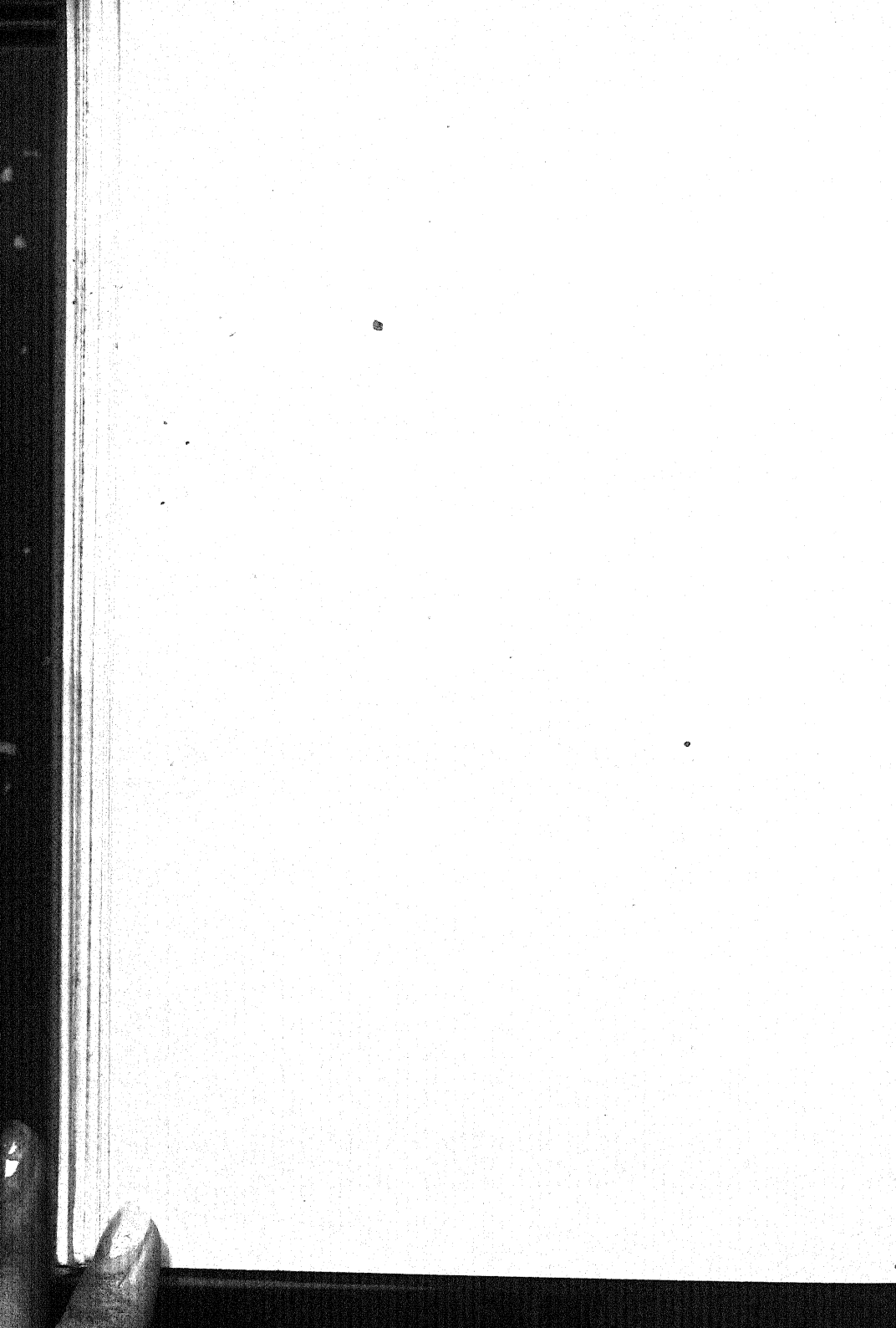
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PART I

Oral and Written Communication





UNIT ONE

Interviewing and Conferring

Applying for a Part-Time Job

AS A PREPARATION for a personal application think over your qualifications and your experience, list your references, and have clearly in mind the kind of position you want. You will then be ready to answer the employer's questions.

How can you put your best foot forward in the actual interview with your prospective employer? A neat, attractive appearance and a modest, confident manner help to create a good first impression. Don't sit down without an invitation or offer to shake hands. Speak clearly and forcefully; use correct English and a pleasant voice. After you have introduced yourself, make clear what position you are applying for and list your qualifications. For emphasis save the strongest point for the last. Then give your references, and express your desire to work and learn. In your employer's mind willingness may make up for a lack of experience. Answer questions promptly, definitely, truthfully. Finally, thank the employer courteously for considering your application.

ACTIVITY I

Here is a help wanted advertisement which one pupil answered. After it is the interview which she had with the advertiser. Would you have given her the position? Why? Be specific.

YOUNG WOMAN wanted as receptionist and oral hygienist in dentist's office from 2 to 6. Experienced. Apply Room 402, Empire Building.

JULIA. Good morning, Dr. Shrall. I am Julia Frank, an applicant for the position as receptionist and oral hygienist advertised in today's *Press*.

DR. SHRALL. Please be seated, Miss Frank.

JULIA. Thank you.

DR. SHRALL. What experience as an oral hygienist have you had?

JULIA. For the past year I've worked after school and on Saturdays in the office of our family dentist, Dr. Rutledge, who taught me the work of an oral hygienist. In his office I answered the telephone, kept records, received patients, mixed compounds, sterilized and arranged instruments, and instructed patients in the proper care of the teeth.

DR. SHRALL. That sounds like excellent training, Miss Frank, but two questions occur to me. Are you still attending high school?

JULIA. Yes, Dr. Shrall. Because Central High School is crowded, however, the junior and senior classes attend school only in the morning. I have classes from eight o'clock until one. Since your assistant will begin work at two, I should have ample time to eat my lunch and report for duty.

DR. SHRALL. I see. Now for my second question — why are you no longer working for Dr. Rutledge?

JULIA. Because of ill health Dr. Rutledge retired three months ago. I have with me a reference from him.

DR. SHRALL. May I see it, please?

JULIA. Certainly. With Dr. Rutledge's reference are letters from Dr. Walsh, the minister of St. Paul's Lutheran Church, which I attend, and Mr. William Lilton, the principal of Central High School.

DR. SHRALL. These references are satisfactory, Miss Frank. Would you be willing to start at nine dollars a week?

JULIA. Yes, Dr. Shrall.

DR. SHRALL. Since I have a number of applicants to consider, I can't give you a definite answer now. Within a few days, however, I'll let you know my decision. On your way out please leave your telephone number with the receptionist.

JULIA. Thank you. I hope you will give me the opportunity to work for you. Good morning.

ACTIVITY 2

Select a partner to act as employer and with him dramatize a scene in which you apply in person for one of the positions advertised below. Speak distinctly. Pronounce every word correctly (Handbook, pages 634-648).

BOYS OVER 14 wanted to deliver papers, 4-5 P.M. Mondays-Fridays, 2-3 P.M. Saturdays. Excellent opportunity for ambitious boys. First-class references required. Apply Saturday, 9-12, *Evening Herald*, 605 Remsen Street.

LABORATORY ASSISTANT; high school boy majoring in science; 3-7 Mondays-Fridays, 9-4 Saturdays. Apply 583 Nansen Avenue.

SALESGIRL needed in toy department from 5 to 10 P.M. for Christmas rush. Salary \$8. Marvel Department Store, 105 Liberty Avenue.

DOCTOR'S ASSISTANT, answer telephone, type, take dictation, four afternoons and Saturdays; advancement if capable. Dr. Mercer, 628 Hollis Boulevard.

HIGH SCHOOL GIRL, responsible, to care for two-year-old child evenings and Saturdays. Mrs. Gerald Black, 304 Montgomery Street.

Winning Votes or Securing Permission

1. *In preparation for winning votes or securing permission, study the situation from the point of view of the person you are going to interview. Plan to forestall his objections by presenting in advance the facts which will meet them. Know the arguments for and against.*
2. *While praising your own candidate or advocating a cause, don't exaggerate or criticize an opponent. Play fair.*
3. *Show that voting for your candidate or proposal will be advantageous to the person you are interviewing. Appeal to self-interest.*
4. *Show that what you advocate will be advantageous to the class, club, school, business, city, state, or country. Appeal to public spirit.*
5. *Courteously thank the person for the interview even if he denies you his support or permission.*

ACTIVITY 3

By referring to the preceding hints prove that Miss Murphy did (or did not) present her request effectively and courteously.

MISS MURPHY. Good morning, Mr. Harris. I am Helen Murphy of the Statistics Department.

MR. HARRIS. Please sit down, Miss Murphy. What can I do for you?

MISS MURPHY. When Miss Clark leaves next month for the Buffalo office, there will be a vacancy in the Legal Department. I should like very much to fill that vacancy, Mr. Harris.

MR. HARRIS. Why do you wish to make this change?

MISS MURPHY. First of all, I have always been interested in law and would enjoy the work of the Legal Department. In the second place, I believe I could fill the job efficiently because I assisted Mr. Burrows for a month last summer while Miss Clark was on her vacation and he was pleased with my work. Then, too, I have been taking a course in business law in Washington Square College during the past five months. In short, I believe I would be of more value in the Legal Department of your firm than in the Statistics Department.

MR. HARRIS. Have you spoken to Mr. Burrows about this matter?

MISS MURPHY. Yes, I have. He said that if you consent to this change, he will be glad to give me the position Miss Clark is leaving.

MR. HARRIS. I shall speak to Mr. Burrows about the matter this afternoon. If he confirms what you have said, I see no objection to the change.

MISS MURPHY. Thank you very much, Mr. Harris. Good morning.

ACTIVITY 4

Dramatize in class scenes like these:

1. Try to persuade someone to vote for a candidate for president of the student organization, the athletic association, your class, or a club.
2. Your class will vote tomorrow on publishing a class paper or classbook or decide another important question. Try to have someone vote the way you think he should.
3. Many students feel that penalties for lateness should be meted out by the Student Council rather than by a teacher. Ask the



Black Box Studios, New York

The attractive appearance and modest, confident manner of an applicant for a job create a good first impression.

- principal to permit the Student Council to deal with latecomers. Foresee objections and prepare to meet them.
4. The student organization of your school needs money. Ask the principal for permission to hold a party in the school gymnasium from eight o'clock until midnight on Saturday.
 5. A number of pupils wish to form a Camera Club, an Engineering Club, a Stamp Club, or another club. As representative of the group present the matter to the principal or the president of the Student Council.

Conferences

A conference is a meeting of two or more people to discuss problems, adjust differences, or make decisions.

Arranging a Game or Contest

In arranging a game or contest, representatives of the two schools or groups may confer to decide on a date, a place, rules, and the division of gate receipts and expenses. If the representatives are fair and reasonable and show respect for each other, the work moves rapidly. When everything has been satisfactorily arranged, the final plan may be written out and signed in duplicate by the conferees to prevent any argument at a later date.

ACTIVITY 5

In the following brief conference what points are discussed and decided?

WILLIAM BACKOF. Good afternoon, Mr. Jackson. I am William Backof, manager of the Woodhaven Aces basketball team.

MR. JACKSON. Good afternoon, Mr. Backof. Won't you sit down?

WILLIAM BACKOF. Thank you. Our team has an opening for Friday night, December 30. If the Astoria Champions have nothing scheduled for that evening, I should like to arrange a game at our gym in the Community Center on Ninety-fifth Street.

MR. JACKSON. Just a minute, Mr. Backof, while I consult our schedule for the next few weeks. Yes, we shall be free that evening. There's one thing worrying me, however — how strong is your team?

WILLIAM BACKOF. We're in the Class B division of the Long Island League. Your team, I understand, is also a member of the league.

MR. JACKSON. Fine! What about transportation for our team over to your gym?

WILLIAM BACKOF. We'll arrange for a bus to meet the team at seven o'clock next Friday anywhere you wish.

MR. JACKSON. Here's my card. I'll tell the boys to meet at my home, and your driver can pick us up there.

WILLIAM BACKOF. All right, Mr. Jackson. We'll be looking forward to playing your team next week. Good afternoon.

ACTIVITY 6

Dramatize conferences like these:

1. The managers of the baseball or track teams of two high schools arrange for a game or meet.
2. The representatives of the debating teams of two high schools arrange for a debate.
3. The presidents of the English Honor Societies of two high schools arrange for a spelling bee.
4. The presidents of the Modern History Clubs of two high schools arrange for a panel discussion of a current problem.
5. The presidents of the Science Clubs of a number of high schools arrange for an exhibit.

Try Your Skill

1. Interview a prominent businessman in your community. Ask him what qualities he looks for in an employee and how he judges applicants. Report to the class.
2. Interview a businessman or professional man on the value of English. Find out what aspects of English he considers most important. Report to the class.
3. Interview a businessman on the value of a college education as a preparation for business. Which is worth more to a young man or woman — four years of business experience or four years of college training? Report to the class.

UNIT TWO

Public Speaking

I learned to speak as men learn to skate or cycle — by doggedly making a fool of myself until I got used to it.

— GEORGE BERNARD SHAW

Value of Public Speaking

NOT SO MANY years ago, a skillful, eloquent public speaker was regarded as one of nature's supermen, a being on whom the fates had bestowed a rare and precious gift. When such orators as William Jennings Bryan and Russell Conwell graced the platform, the audience sat motionless, wrapt in wondering awe. The ability to express oneself in public was, in those days, necessary only to teachers, lawyers, ministers, and statesmen; an able speaker, most people thought, was born, not made.

How different is the modern attitude! Today the ability to speak clearly and forcefully in public is almost taken for granted. Because we realize that ease in speaking, like skill in piano playing or tap dancing, is born of persevering, intelligent practice, a person who cannot communicate his opinions to others is regarded as unintelligent, uneducated, or lazy. Public speaking is no longer the property of a talented few; today it is a tool used effectively by millions of people.

The commercial value of speaking ability can hardly be overestimated. Employers are quick to recognize and reward the young person who has ideas and can express them clearly and pointedly, who can explain to other workers and the public the policies and problems of the organization. In addition, a forceful, logical speech by a businessman indirectly advertises the company with which he is associated and increases its good will. "If all my possessions and powers were to be taken from me with one exception," said Daniel Webster, "I would choose to keep the power of speech, for by it I could soon recover all the rest."

ACTIVITY I

In a class discussion consider the value of good speech to the following people. Who have most need to speak well? Are there any who have little or no use at all for effective speech?

- | | | |
|-------------------|-------------------|------------------------|
| 1. farmer | 7. carpenter | 13. night watchman |
| 2. shoe clerk | 8. physician | 14. bookkeeper |
| 3. politician | 9. brush salesman | 15. college student |
| 4. city policeman | 10. teacher | 16. newspaper reporter |
| 5. stenographer | 11. bus driver | 17. hobo |
| 6. merchant | 12. lawyer | 18. telephone operator |

Habits

Speaking, like writing, is largely a matter of habit. Nobody else can form habits for you. You yourself can break the bad habit of wriggling when you speak, for example, by (1) solemnly resolving to break this habit, (2) practicing standing still when you converse, answer questions in class, and make a speech, and (3) never allowing an exception, never making purposeless movements when speaking to one person or a group. Think how you learned a stroke in tennis or swimming or a dance step, and learn to speak by the same methods. To make progress in speech you must practice at every opportunity.

Preparing a Speech

Just as the passengers on a ship see only the one ninth of an iceberg which is above water, so the audience is aware of only a small part of the energy expended in preparing and delivering a speech. No matter how talented the speaker, an address without adequate preparation is usually a failure.

Purpose

Many speakers are like the man in the old song: "I don't know where I'm going but I'm on my way." The successful speaker, however, knows why he is speaking and what he wishes to accomplish by his speech. The five common purposes of speech are to entertain, to inform, to impress, to con-

vince, and to move to action. The humorist entertains with a good story. A teacher, a manager, or a foreman often speaks with the purpose of making ideas clear to learners. A Fourth of July orator may impress upon the minds of his hearers the heroism of our forefathers and the true meaning of patriotism. The debater is satisfied if he convinces the judges or the audience. The speaker who is raising funds for the Red Cross, an orphans' home, or a hospital is successful only if satisfactory contributions are made.

Decide what your purpose is. Then state your aim in a complete sentence, upon which you will build your speech; as, *My purpose is to convince the class that it should vote for the adoption of the honor system in the Long Beach High School.* Make sure that your subject is definite and not too broad.

Limiting the Subject

An important step in the preparation of any speech is the limitation of the original topic. When we choose a subject for written or oral composition, we ordinarily make the mistake of including too much territory. Suppose, for example, that in casting about for a three-minute speech topic you decide on the subject "Life." Try collecting your thoughts for a unified, coherent speech on that, and you will see quickly that there is so much to say that you can't say anything at all. So you cut your subject down; you decide to talk only on "Animal Life." A short investigation, however, will show you that a speech on this topic would require your dealing with all the animals known to man, all their habits, characteristics, uses — in fact, with everything about all animals. Obviously you can't do that. Again you limit your subject, this time resolving to find a topic with which you can deal thoroughly. You choose, let us say, "The Life of an Amoeba." At last, with the help of a few reference books on the subject, you can compose an interesting informational speech. Here is another example:

Original topic: Fishing

Limited topic: Trout Fishing

Subject: The Big One I Caught in the Ausable River



Effective speaking wins attentive listeners.

Culter Serrice



Leaders in business and the professions are usually forceful speakers.

Ewing Galloway

ACTIVITY 2

Each of the following topics is too big. Select five in which you are interested and limit each to a subject that could be covered in a three-minute talk.

- | | | |
|-----------------------|--------------------------|-------------|
| 1. American industry | 7. football | 13. Fascism |
| 2. American education | 8. aviation | 14. war |
| 3. Hollywood | 9. social problems | 15. farming |
| 4. democracy | 10. American possessions | 16. Indians |
| 5. our school | 11. conservation | 17. hobbies |
| 6. summer vacation | 12. industrial chemistry | 18. radio |

Material

"Blessed is the man who, having nothing to say, abstains from giving us wordy evidence of the fact," says George Eliot. If one talks much and says little, he is set down as a bore. But where can material be found? Your school and city libraries, first of all, will furnish you with newspapers, magazines, and reference books. Never base a speech on just one newspaper, magazine, or book. Investigate several sources, select the best, combine the information, and make it your own. Don't thoughtlessly seize every idea you happen upon. Think whether the idea is sound and, if so, whether it belongs in your speech. Notes on reading are only raw materials; they alone do not constitute a speech. To them must be added your own experience, your imagination, your thinking. Above all, your own language, your own personal expression, is vital. It is better to be able to say, "'Tis a poor thing, but mine own," than to be a mere parrot of another's ideas.

Your materials should include not only notes on your reading but also thoughts and scraps of information gathered from other sources. A good speaker keeps his eyes and ears open and with them gathers a variety of firsthand material. Wherever he goes — to the movies, the theater, on a shopping trip — he is prepared to shape his experience so that it will be useful. He recalls past experiences of his own and of his acquaintances. The result is a speech which can be definitely identified with the speaker himself.

Outline

The standard outline form is a rigid shaper of thinking. Good outlining means good thinking; good thinking means good outlining. If you cannot outline a topic, you need more information on the subject and a better understanding of it. Outlining is nothing more than the association of ideas, showing the relationship of one part to the other parts and to the whole. By learning the outline form and subjecting every speech you make to this rigid discipline, you will improve your thinking and make better speeches.

A first step is to find the main props supporting your contention or the big divisions of the subject and to jot them down in logical order. This statement of main points may be very simple; as,

Reasons for voting for James Wilson for president
of the Athletic Association

- I. His scholarship
- II. His executive ability
- III. His athletic record

The next job is to arrange your material under the main points.

Example of outline of speech

Safety on the Highways

- I. Importance of problem
 - A. Number of deaths in recent years — 1935 — 34,183; 1936 — 35,761; 1937 — 37,205; 1938 — 32,428
 - B. Number of injuries — approximately 1,000,000 a year
 - C. Rate of increase during 10 years — from 20.8 per 100,000 population in 1928 to 28.8 in 1937
 - D. Comparison of number of deaths from all American wars (244,357) and from automobile accidents from 1923 to 1937 (441,912)
- II. Causes of automobile accidents
 - A. Drivers and driving
 1. Lack of training or experience

2. Physical condition
 - a. Intoxication
 - b. Fatigue
 - c. Illness
 3. Too many people on front seat
 4. Reckless driving
 - a. Driving at excessive speed
 - b. Driving on wrong side of road
 - c. Cutting in or weaving in and out
 - d. Passing on curve, hill, or corner
 - e. Passing on wrong side
 - f. Ignoring traffic signals
 - B. Pedestrians
 1. Jaywalking
 2. Disregarding traffic signals
 3. Stepping in front of automobiles
 4. Stepping from behind parked cars
 5. Riding or hitching on backs of trucks or trolley cars
 6. Walking on highways with back turned to oncoming cars
 - C. Automobiles
 1. Blowouts
 2. Defective brakes, steering mechanism, or headlights
 3. Obstruction of driver's view of the road and the traffic
 - D. Inadequate and poorly kept highways
 1. Lack of traffic signals and signs
 2. Failure to provide safeguards at dangerous points
- III. Remedies
- A. Education
 1. Drivers — carefulness, courtesy
 2. Pedestrians
 3. Children
 4. Traffic officers
 - B. Engineering
 1. Improved highways
 2. Improved automobiles
 3. Provision of adequate standard signals and signs
 - C. Enforcement
 1. More traffic policemen
 2. Severe punishment of reckless drivers
 3. Honest enforcement by traffic courts
 4. Campaigns to arouse the public to an appreciation of the gravity of the problem

Development of the Outline

An outline is only a skeleton. Undeveloped, it is to a speech as a skeleton is to an animal. How would you look walking about in your bones? Just so will your speech appear if you come before your audience with nothing in mind except the backbone and a few ribs of your speech. Somehow you must get some meat on the bones. Do you know how to go about it? Do you know how to transform a topical outline into a fully developed speech? You may find that the following methods of development will solve your problem.

Methods of Development

1. *Statements of authorities.* The leading men in any field are authorities on their subject. Use statements from them. Always give full credit.

2. *Statistics.* Cold, bare statistics, facts, and figures make a speech more convincing. Choose your statistics carefully, check their accuracy, and they will stand like a stone wall.

3. *Examples.* Well-chosen examples are vital, interesting, forceful, strong. You can hardly cite too many, but be careful to select those that are strictly appropriate and have punch.

4. *Quotations.* Quotations include not only direct statements from authorities in a specialized field, but also gems of thought and emotion. Literature is rich in truth crystallized in a line or two. A great speaker invariably possesses wide literary knowledge on which he draws as from a treasure house. Don't be afraid of the Bible and Shakespeare, the poets, philosophers, and essayists. They can help you. "A dwarf," says Coleridge, "can see farther than a giant — if he stands on the giant's shoulders." Hoyt's *New Cyclopaedia of Practical Quotations* is arranged alphabetically by subject.

5. *Analogies.* An analogy is an inference that two objects which are alike in some respects are alike in another particular. For example, to show the absurdity of electing magistrates from the Athenian Senate by lot, Socrates asked, "Would it be wise for sailors about to set out on a long and dangerous journey to cast lots among themselves to see who should be

pilot?" The preceding paragraph on "Development of the Outline" includes an analogy. Analogies are useful in arousing interest and clarifying a subject. Use them sparingly, if at all, as proof of a point.

6. *Personal experiences.*

ACTIVITY 3

Select a subject in which you are especially interested. List haphazardly all the points relating to it that pop into your head. Now organize these items in outline form. Be sure that your main headings are main headings and include the points you place under them. Using at least three of the methods suggested, develop the outline into a good speech. In the margin of your outline, opposite the proper place, write the method used. Enunciate distinctly and pronounce every word correctly (Handbook, pages 634-648).

Notes

After completing the outline, think how the main topics are linked in thought and memorize them so thoroughly that when you speak you will always know what point comes next. When delivering a prepared speech, have no notes unless you wish to use a long quotation, a number of quotations, or a set of statistics. Thomas W. Higginson says, "Never carry a scrap of paper before an audience."

To memorize or not to memorize is an important question. Because the ordinary memorizer sounds like a reciter, not a speaker, it is better to talk a speech — that is, to speak extemporaneously with the exception perhaps of memorized opening and closing sentences. In later life the ability to speak extemporaneously is much more valuable than skill in reciting memorized speeches. An extemporaneous speech is prepared but not memorized. Impromptu speaking is offhand, unprepared.

Practice

After preparing the outline, deliver the speech several times to real or imaginary auditors. Father, mother, brothers, and sisters are a good audience for one or two deliveries and are usually fearless and helpful critics. Talk to the cat or canary

rather than just into the air. Don't try to fix the exact words. Each time you speak you make a path through your subject and thus become better acquainted with it. Adjust the length to the time assigned you. As you speak, avoid defects which your teacher or classmates have previously pointed out.

Profit by the criticism of anyone who will listen to you. Watch your hearer to see whether he is actually interested in what you are saying. If he isn't, find the reason and try again.

Posture

Stand up. Don't slouch. Stand easily with chest up, weight well forward, shoulders square, head erect, and chin at right angle to the throat. Relax the arms, hands, and throat. Avoid swaying from side to side, twitching the fingers, and making other purposeless movements. Usually the speaker stands with the weight on the ball of one foot and with the other foot at a comfortable distance diagonally in front. In this position the weight foot may point straight to the front or be slanted out; the free foot is turned out.

Don't acquire the habit of speaking with hands in pockets or of leaning on a desk or a chair. These habits indicate either a lack of training or a cocksureness that an audience will tolerate in a genius but hardly in a schoolboy. It is, of course, permissible to put a hand in a pocket or let it rest lightly on a desk at the speaker's side, but such an easy position should be the exception, not the habit. Don't stand regularly with arms behind the back as if impersonating an armless statue.

Change position occasionally at the beginning of a paragraph. Stand still until you are ready to paragraph in this way. Make the change as you begin to speak the paragraph rather than during a pause.

Do you have a large mirror at home? If you find that your hands don't "feel right" when you are talking to the class, or if you think they "look funny" hanging at your sides, stand in front of the mirror and watch the effect of every position you assume and every movement you make while you rehearse a speech. Watch not only your hands but your whole body,

including your head, eyes, and facial expression. There are no shortcuts to becoming a good speaker, but if you will take this exercise for half an hour two or three times each week you will soon find yourself freed of the feeling of awkwardness and lack of ease. Look yourself over. That is the quickest, surest road to self-improvement.

Conversational Tone

The best speakers do not use the old oratorical manner. A good speaker makes each individual member of the audience feel that he is being talked to as in a private conference. Acquiring the conversational tone may be one of your hardest jobs, but natural speech is worth working for. A conversational tone has the ring of truth and sincerity. It sounds as if the speaker means what he is saying. Here are a few suggestions:

1. Get your teacher to divide the class into pairs. See if you can deliver to your partner a prepared speech in a conversational manner. Your partner will stop you instantly when your tone becomes declamatory. When you feel yourself getting away from the conversational tone, put your partner's name into the speech; as, "A few of the ways in which I feel our school might be improved, John, are these. . . ."
2. Read to your partner conversationally from a book. You will find this difficult. Read a few sentences just as conversationally as you can; then, without taking your eyes from the page, make up a sentence of your own. See if you can read and speak extemporaneously in the same tone, so that your partner doesn't know when you are reading and when merely talking to him.
3. When speaking to a group, keep your mind on the thought you are expressing, rather than on the words.
4. Prepare to speak extemporaneously; don't memorize. The conversational tone and the memorized speech are deadly enemies.

Earnestness

Have you ever watched a group of students earnestly conversing in the hall at noon or before or after school? One of

the best practical exercises you can take in learning to speak effectively is to observe such a group. They are talking about things that interest them. Their faces and eyes are alive with feeling. They use their hands and their whole bodies to emphasize what they say. Their voices and their movements are entirely natural. See if you can take this vital spirit right out of the hall into the classroom when next you are called upon to make a speech.

Enunciation

Good enunciation is a matter of using the tongue and the lips properly. Lazy lips and tongue produce slovenly, sloppy sounds. Do you admire the speaker whose words leap from his mouth, each one sharp and clean-cut? It is hard work for all of us to improve our enunciation, but the will to succeed, with plenty of serious practice, will show results.

On pages 642-648 are lists of words frequently mispronounced. In practice and in ordinary speech enunciate every sound clearly and accurately. Use your lips more than you ordinarily do, as if you were trying actually to push the sound out to your listeners. As you speak, cut your words apart.

ACTIVITY 4

Prepare to speak on one of the following topics. For the book named, substitute a book you have recently read. If you like the book, make it so attractive that your classmates will read it. Hand in your outline. Speak distinctly and pronounce every word correctly (Handbook, pages 634-648).

1. An unusual setting in a book I read recently.
2. A book (or play) I'd like to write.
3. A novel that would make a good photoplay.
4. Comparison of a novel and the photoplay based on it.
5. What I liked in Eliot's *Romola* (or any other book).
6. What I disliked in Mitchell's *Hugh Wynne* (or any other book).
7. What I learned from Muir's *The Boyhood of a Naturalist*.
8. Why Theodore Roosevelt's *Letters to His Children* is worth reading.
9. A review or criticism of Conrad's *Lord Jim*.
10. Contrast in Kennedy's *The Servant in the House*.
11. The plot of Thackeray's *Henry Esmond*.
12. Why read biography?
13. A book I have recently enjoyed.
14. My favorite book.
15. My favorite character in fiction. Why?
16. The value of novel reading.
17. Why study the drama?
18. A character sketch.
19. The best books of the year.
20. Books I have outgrown.

Beginning and Ending

For many speakers, delivering the message is easier than getting into the speech and getting out of it. Introductions and conclusions are often tedious, clumsy, wooden, and pointless. The introduction should suggest the purpose of the speech and prepare the audience for a favorable reception of the ideas to be presented. It may be a statement of the importance of the subject to the audience, a brief history, or a direct statement of the purpose or theme of the speaker. Other forms of introduction are a general statement to be illustrated, a striking illustration, a brief quotation, a reference to history or literature, or a brief, pointed anecdote.

Example of introduction

On October 27, 1858, in a brownstone mansion in New York City, a baby boy was born to a wealthy and cultured family. Educated by private tutors and indulged in every luxury, the child — a delicate, nearsighted youngster — seemed destined to a life of idle and undistinguished ease. The frail body of little Theodore Roosevelt, however, lodged a vigorous and determined mind, and at an early age there grew in the boy a firm resolve — he would grow strong and healthy. — PUPIL

In the conclusion the speaker should gracefully take leave of the audience and should also drive home his main point. The conclusion should throw a new light on the subject, serve as a climax, fix important ideas, hammer home the central idea, or impel to action.

If the purpose of the speech is to secure action — for example, subscriptions, sales, or votes — the speaker in his conclusion should persuade his hearers to act. Action is more important than belief or conviction — and also harder to secure. Other ways of enforcing the central idea are by a personal reference, an illustration, a quotation, or a historical allusion. The prime qualities of a good conclusion are brevity and force.

The delivery of the introduction and conclusion is also important. When you have reached the front of the room and

are facing your classmates, take a breath before speaking the first sentence. This will give you the stuff out of which to make voice and will help to overcome nervousness. Avoid haste in beginning to speak. Make sure that everybody hears your opening words, but don't begin in a high-pitched, loud voice. End the speech with your best sentence and best delivery.

Words and Sentences

Boil down. Eliminate unnecessary words and repetitions. Two common speech diseases are talking too much and saying too little.

Avoid long sentences and complicated sentence structure. Gain sentence variety by the use of an occasional question, exclamation, or command. Because grammatical errors distract listeners' attention and decrease their confidence in the speaker and their respect for him, use pages 500-534 of the Handbook frequently to check up on your grammar.

Omit every unnecessary *well*, *why*, *and*, *but*, or *so*. Don't fill pauses with *urs*. By pausing before conjunctions and prepositions, not after them, avoid *and-ur*, *but-ur*, *that-ur*, *to-ur*. The *ur* has been described as a whisker on the word and as a grunt. Professor Winans says, "Grunting is no part of thinking." Oliver Wendell Holmes says,

And when you stick on conversation's burs,
Don't strew your pathway with those dreadful *urs*.

Transitional Expressions

Just as the bones of the body are joined by ligaments, so the sentences of a speech are held together by connective words and phrases. To avoid overworking a few connectives, study the list on pages 51-52. Use some of these words and phrases deliberately in your next speech.

Mannerisms and Nervousness

In *Influencing Human Behavior*, H. A. Overstreet says, "If the speaker constantly remembers that what he does the audience will tend to do (mentally), he will doubtless have sufficient

mercy on the long-suffering folk in front of him to keep his disagreeable mannerisms well out of sight."

What is your mannerism? Is it playing with a button or a chair, rubbing your hands together, rising on your toes, buttoning and unbuttoning your coat, adjusting your collar or necktie, or making faces as you speak? Mannerisms indicate embarrassment. Nervousness is not criminal, but advertising one's nervousness is foolish.

Nervousness is commonly a result of lack of adequate preparation, self-depreciation, selfishness, or cowardice. If a speaker prepares thoroughly, has proper self-confidence, thinks about his subject and his audience, not himself, and practices rigid self-control by standing well and breathing deeply even though his knees are trembling under him, he not only conceals his nervousness but quickly overcomes it. Theodore Roosevelt says that the way one overcomes nervousness is by acting as if he were fearless even when he is frightened. He adds, "There were all kinds of things of which I was afraid at first, ranging from grizzly bears to 'mean' horses and gunfighters; but by acting as if I were not afraid I gradually ceased to be afraid." Gain mastery of yourself.

Audience Focus

Face the audience squarely. Look right into the eyes of the people to whom you are talking, not at the ceiling, the floor, or the windows.

Talk to your hearers, not at them as if they were a stone wall. Use the tone of conversation but speak slowly and especially distinctly if the audience is large. Make a thick-skulled, slightly deaf person on the last seat understand everything you say. Adopt the style of speech you would use in an earnest and serious dialog with someone at the other end of the table. Think every idea as you express it. If you think about it, your audience will also. Don't recite a memorized speech parrotlike.

Talk to different parts of the audience. One experienced speaker always watches sharply three auditors—one on the right, another in the center, and a third on the left—to ascer-

tain the effect of his speech. In this way he always converses with individuals. He selects people on the rear seats so that he may be sure that everyone is easily hearing his words.

Attention

A practical problem of the speaker is holding the attention of the audience. Because in every audience there are numerous distractions, the speaker's task is not an easy one. For one the room is too hot, for another it is too cold, one girl's shoes hurt her, another drops her compact or handkerchief, somebody coughs, and a latecomer enters. Sometimes the speaker's appearance, useless movements, faulty delivery, or use of notes distracts the hearers' attention from what is said. If a speaker looks out of the window, plays with his watch chain, and wriggles, his classmates will watch him instead of listening.

William James says, "No one can possibly attend continuously to an object that does not change." Because monotony puts an audience to sleep, have a variety of subject matter and vary the delivery. Interest, like inattention, is contagious. If you are enthusiastic about your subject, your classmates are likely to attend to what you say. Three other ways to hold the attention are by saying something worth listening to, by provoking curiosity, and by using illustrations.

Illustrations

Since pictures hold an audience better than abstractions, support your general statements with examples. Use your imagination. Keep your hearers wide awake by a free use of *for instance*, *to illustrate*, and *for example*. Repeat and illustrate your idea until it sinks in but not until your hearers are bored.

The Cost of War

The World War of 1914-1918, all told, cost — apart from 30 million lives — 400 billion dollars. With that money we could have built a \$2500 house, furnished it with \$1000 worth of furniture, placed it on five acres of land worth \$100 an acre, and given this home to each and every family in the United States, Canada,

Australia, England, Wales, Ireland, Scotland, France, Belgium, Germany, and Russia. We could have given to each city of 20,000 inhabitants and over, in each country named, a five-million-dollar library and a ten-million-dollar university. Out of what was left we could have set aside a sum at five per cent that would provide a \$1000 yearly salary for an army of 125,000 teachers and a like salary for another army of 125,000 nurses. — NICHOLAS MURRAY BUTLER

Variety

If a person were to go to the piano and keep repeating one note over and over again, in a short time you would either fall asleep or acquire an intense desire to throw something. These are precisely the effects a monotonous voice has upon hearers. Vary the pitch, force, and rate.

ACTIVITY 5

Have you ever thought seriously about your own school, its problems, its good points and its weak spots, its courses of study, its activities? Perhaps there is something you have always wanted to praise or to defend; perhaps there is something you have always wanted to help to improve. Select a phase of your school for consideration in a speech of not more than five minutes. Be specific. Don't deal in generalities. Select a good title — one that is attractive and strictly appropriate. State your thesis in a single sentence — that is, tell exactly what, in your five minutes, you propose to accomplish. Then stick to this thesis throughout the speech and finish with a concluding sentence based directly upon it. You might base your limited subject upon one of these broad topics:

1. Our library
2. Our music department
3. Cliques
4. The honor society
5. Sports
6. Dramatics
7. Recreation facilities
8. Conduct
9. Grades
10. The value of the work done in the classes
11. The school as preparation for earning a living
12. The school as preparation for college
13. Our student government
14. The attendance problem: excused and unexcused absences
15. Tardiness
16. Habitual failures
17. School parties
18. Changes that ought to be made in a course of study, an activity, or in a school policy
19. Our cafeteria

Voice Production

All voice is produced during exhalation. The air from the lungs is changed into voice by the vocal cords, two yellow semicircular, elastic tissues stretched across the larynx. When no voice is being produced, they are separated and permit the air to pass freely through the opening between them, which is shaped like the letter V. When the cords are drawn together for the production of voice, they vibrate as a column of air is forced out between them, and set sound waves in motion. This sound, which experiment has shown to be only a squeak, is increased and modified by the pharynx, mouth, and nasal cavity, which act like a megaphone or the loud speaker of a radio.

The muscles that regulate the vocal cords are involuntary. A person can't change the pitch by thinking what the muscles and cartilages controlling the pitch mechanism of the vocal cords are to do. But he can insure three conditions of good voice production: breath support, freedom, and placing.

Breath Support

Because breath is the stuff out of which voice is made, correct breathing is an essential part of good voice production. Breath support includes taking and holding the breath. The lungs should be filled like a jug or a barrel, from the bottom up. Hence think of taking the breath down to the middle of the body. The result will be a lowering of the diaphragm and an expansion of the body centering near the waistline. Do not raise the shoulders. Do not overcrowd the lungs. Pause frequently to keep the lungs filled.

A proper use of the breath taken in is necessary. Many beginners let the breath rush out on the first few sounds and end the phrase or sentence feebly. Practice economy. Except in shouting, there should be a feeling of holding the breath back rather than of forcing it out. Don't let the chest fall. Keep the diaphragm firm. A strong foundation is just as necessary for an even, clear, buoyant tone as for a skyscraper.

Vocal Freedom

Any attempt to do anything with the vocal mechanism may cause throatiness. If the muscles of the chin, pharynx, back of tongue, lower jaw, soft palate, or false vocal cords contract, they constrict the voice and make it harsh and hard.

To relax the voice muscles and prevent throatiness —

1. Let the jaw drop easily as you speak.
2. Keep the tongue relaxed and forward and the back part of the mouth large. Talk as if you had a hot potato in the back of your mouth and had to keep away from it.
3. Think of the throat as a funnel through which the air passes.
4. When speaking vigorously, apply the power at the waist rather than at the throat.

Voice Placing

Voice placing suggests that the voice should have a striking point or center of resonance. It is well to think of the voice as hitting the roof of the mouth just behind the teeth.

Resonance

Resonance is the enlargement of the voice resulting from its reverberation in the cavities of the pharynx, mouth, and nose. The tuning fork and resonator illustrate the importance of resonance, as the resonator enlarges the sound produced by the tuning fork about two hundredfold. The megaphone is a more familiar illustration. As resonance may enlarge the voice about six hundred per cent and also make it more pleasing, it is important to keep the pharynx and mouth free and large.

ACTIVITY 6

As you practice the following exercises, stand with head erect, chin at right angle to the throat, chest lifted and arched, shoulders square, body erect, arms and hands naturally at the side, and weight principally on the balls of the feet.

For Breath Support

1. Inhale; exhale on *s*, letting out the breath slowly and steadily.
2. Inhale; exhale on *o*. Make the sound steady.

For Forward Placing and Resonance

1. Hum *m* on a level tone and through the octave. Hum *moo, mo, mah*.
2. Count from *twenty* to *twenty-nine*, prolonging the *n*'s. Direct the tone to the pupil farthest from you.
3. Practice *ring-ring-ring*, prolonging the *ng*. Practice in the same way *sing, song, ring, wrong, ding, dong*.

For Freeing the Voice (Avoiding Throatiness)

1. Inhale; exhale on *ah* prolonged musically.
2. Give *ah-vah-vah-vah-vah*, taking a deep breath and opening the mouth well before each syllable.

For Breath Support, Forward Placing, Vocal Freedom, and Resonance

1. Inhale; count from *one* to *twelve*, pausing for breath after *three*, *six*, and *nine*. Open the mouth to let the tone out. Watch it going down a long passageway.
2. Inhale; count from *one* to *twelve* without pausing for breath. Begin softly and increase the force as you proceed.
3. Give *ē, ā, ă, ô, ȳ, ȳȳ*. Sustain on a level as in singing. Practice also these sounds preceded by *m, n, l* in soft and moderately loud tones.
4. Practice in a big round voice such passages as this:
 Roll on, thou deep and dark blue Ocean, roll!
 Ten thousand fleets sweep over thee in vain;
 Man marks the earth with ruin — his control
 Stops with the shore. — BYRON
5. Practice your school or class yell. Aim to terrify your opponents by the volume of sound, without screeching or making yourself hoarse by tightening the throat muscles. Relax.
6. Call to someone at a distance, *Hel-lo, Hel-lo, Hel-lo*.
7. Practice train calling: *This train for Philadelphia, Harrisburg, Pittsburgh, Cincinnati, and the West. All aboard!*
8. Practice with rising, falling, and circumflex inflection and in a monotone *ē, ā, ă, ô, ȳ, ȳȳ* and *one, three, five, nine*.
9. Count *one, two, three, four, five*, emphasizing in turn each number as in speech.

Check Sheet for Talks

I. Content

- A. Choice and limitation of subject
 - 1. Suitability to audience and occasion
 - 2. Relation to speaker's interest
- B. Clear purpose
- C. Examples, quotations, anecdotes
- D. Accurate, adequate discussion of essential points

II. Structure

- A. Beginning — subject matter and delivery
- B. Organization of ideas (outline)
- C. Emphasis of important ideas
- D. Ending — content and delivery

III. Techniques

A. Language

- 1. Correct, simple, picture-making words
- 2. Clear, correct, concise, forceful sentences
- 3. Avoidance of useless *well, why, and, but, so*

B. Speech

- 1. Fluency — main points fixed in memory, a minimum of hesitation and repetition
- 2. Pronunciation
- 3. Enunciation — opening mouth, using lips and tongue
- 4. Conversation, not recitation of a memorized speech
- 5. Variety of rate and force
- 6. Audience focus
- 7. Enthusiasm
- 8. Avoidance of *ur*
- 9. Avoidance of mannerisms
- 10. Notes limited to statistics and long quotations

C. Voice

- 1. Volume
- 2. Quality — breath support, freedom, placing, resonance
- 3. Pitch
- 4. Inflection

D. Body

- 1. Posture — eyes, hands, purposeless movements
- 2. Poise

IV. Audience reaction — attention and interest

On the Platform

1. At the beginning of the speech, when you rise or when you reach the center of the platform, recognize the chairman with "Mr. Chairman," a bow, or both. The bow should be a slight bend forward from the hips and a dropping of the head and eyes.

2. When introduced, walk straight to a position well forward on the platform and pause momentarily to get your bearings.

3. Walk on the platform as you walk along the street. Avoid both the stride and the tiny step. Don't march soldier-like and don't catlike steal on as if you wished to approach the audience unobserved. Don't look at the floor as if searching for a lost dime. Look at the audience when you are walking toward them.

4. Don't begin to speak at the very edge of the platform. If you do, it will be difficult to change position, and the audience will wonder whether you are likely to step off the edge.

5. If you use a salutation, say merely "Fellow students," "Members of the Speech Club," or something similarly brief.

6. If you forget a point, keep looking at the audience and go on without it; don't break the link of sympathy and response established by eye contact.

7. Don't walk the platform as if impersonating a caged hyena or a lion at feeding time.

8. When you finish your talk, pause momentarily and then turn and walk quietly back to your chair. Don't say, "I thank you."

9. Practice correct posture and platform behavior until the correct becomes habitual. Then, when you address an audience, you may forget these details, forget yourself, and center attention on what you have to say to the audience and their reception of the message. But you can't forget until you have first learned.

Listening

Do you recall the best talk you ever delivered in school? What made it successful? To be sure, there was the intensive

preparation, the careful rehearsing, the enthusiastic delivery; but there was something else equally important — a good audience. As you spoke you noticed that the pupils were with you, were listening intently. You felt inspired and did a good job. Had the audience been unresponsive, all your work and care would not have made the speech a success.

When a classmate is speaking, listen closely; follow his arguments. Note when he makes an important point. If a pupil's ear gate to the mind is wide open, his mental wealth increases rapidly.

ACTIVITY 7

To test your ability to listen and remember your teacher will, after the speeches, call on pupils to retell what speakers said.

Speak on one of the following:

- | | |
|------------------------------------------------------------------|------------------------------------------------|
| 1. Honesty as an aid to success | 12. The voice as an aid to success in life |
| 2. My rainy day pastime | 13. Music — the universal language |
| 3. Art in the home | 14. The place of humor in public speaking |
| 4. The back yard | 15. The findings of a recent exploration party |
| 5. Explanation and discussion of a recent invention or discovery | 16. Faraday's discovery |
| 6. My favorite newspaper | 17. Louis Pasteur |
| 7. Installment buying | 18. Camping |
| 8. Essentials of leadership | 19. Handicaps that didn't hinder |
| 9. On the choice of books | 20. Is the world getting better? |
| 10. The tabloid | |
| 11. Success as I understand it | |

ACTIVITY 8

Your class has decided to study during the term one magazine and before voting will devote a period to discussion. Which magazine do you think best for class study? Why? Be specific.

The Speech to Inform

Have you ever poured water out of a big jug with a small neck? Have you ever sympathized with or laughed at a person who blubbered like such a jug when he tried to tell you something? Many persons — most of us, in fact — are like a big jug with a small neck. Daily our minds are taking in informa-

tion through all the senses. No one of us goes through a day without having poured into him new knowledge which the mind turns into understanding. But what good is all this knowledge if we can't get it out? Here the education of most of us fails tragically. Our ability to express ourselves is permitted to develop slowly if at all, to lag far behind, while the things we all have to express pile up with startling rapidity. Yet there is no one of us who does not daily need to give somebody information about something. Every one of us knows more about one thing than does the average person. It is important, therefore, for us to seize every opportunity to bring our ability to speak abreast of what we have to say.

ACTIVITY 9

From among the things you know best, select one on which to talk to your class for two or three minutes. It may be something personal — a hobby or a job you have held. Perhaps in school you have carried on an investigation that no other pupil has undertaken. Perhaps you have read an interesting informational book. Perhaps you have a pet subject you always like to talk on. At all events, choose something you know about, are interested in, and want others to know about. Remember that your single purpose is to inform. Turn in your outline for your teacher's criticism. Enunciate distinctly and pronounce every word correctly.

Group programs may be based on subjects studied in school. On a physics program, for example, pupils may speak on topics like these:

- | | |
|--------------------------------------------------|------------------------------------------------------------|
| 1. Why we use machines | 11. Lightning rods |
| 2. An air compressor | 12. Telegraph |
| 3. Uses of compressed air | 13. Science, the timesaver |
| 4. How a boat sails into the wind | 14. The contribution to progress made by the electromagnet |
| 5. Why an airplane flies | 15. Noise and musical sounds |
| 6. Centigrade and Fahrenheit thermometers | 16. Making aviation safer |
| 7. Artificial ice | 17. How a camera takes a picture |
| 8. Electricity on the farm | 18. A dynamo |
| 9. Unusual effects of modern photography | 19. An electric motor |
| 10. What to do if the electric bell doesn't ring | 20. How sounds are made and carried |
| | 21. A laboratory experiment |

The Speech to Entertain

Do you know what made Will Rogers the most loved American for many years? It was his ability to speak and write entertainingly. Certain of his secrets we know — that he was always himself, was never merely silly, drew constantly on his store of personal experience, never said anything mean, flavored all he said with his own personality. The ability to make an entertaining speech is like any other highly prized personal skill. If we acquire the ability, one of the roads to success in school and out is paved for us. The entertaining speech is always informal, subject to few rules. Organization is least important here, and what is said is perhaps less important than how it is said. Wit, originality, exaggeration, variety, and wholesome fun are at a premium. An entertaining speech does not, of course, have to be funny; it may be made on a serious subject, but it should be colorful and lively.

ACTIVITY 10

Elect a master of ceremonies for the occasion, and let each one in the class be responsible for an informal talk of not over three minutes. The only purpose is to entertain. The one rule to follow is, Don't be merely silly! In a class discussion, talk over possible subjects. One of the best subjects is, "The Funniest Thing I Ever Saw." After a little discussion of this topic you will probably recall an incident that you will be bursting to tell. Rehearse your speech enough to tell it smoothly. The idea is to have a good time yourself and to give others a good time.

Radio Speech

A radio address differs from other talks in that the audience, invisible to the speaker, consists mostly of family groups seated comfortably in their own homes. A radio speaker therefore has to compete with many possible distractions — the evening paper, family conversation, a visitor. The moment the speaker becomes uninteresting, the relentless hand of Mother or Jimmy will reach out and twirl the dial. Also, because his time is limited to the fraction of a second, the average radio speaker must write out his talk and read it before the microphone.



Keystone View Co.

When Will Rogers memorized a motion-picture script, he flavored every speech with his own personality.

To secure the immediate interest of the audience, radio speakers often begin with a question, story, or problem common to many people. Quiet humor helps to hold the attention of the invisible audience, but flippancy, overfamiliarity, and cheap wisecracks bore or annoy the average listener. Short, crisp sentences, vividly worded, are preferable to long, involved ones that lead the hearer into a mental labyrinth. Frank Dunham says, "The essential rules for radio speaking are: (1) the speaker must have something to say and must know how to say it in a few words; (2) he must speak so as to be understood; (3) he must create a feeling of being *en rapport* or at ease with his audience."

Radio engineers have found that a low-pitched voice, warm, alive, and friendly, sounds best over the microphone. Posture, appearance, gesture, and facial expression don't count; the voice alone carries the message. Hence pause, inflection, and distinct enunciation are even more important than in ordinary speaking. Although expression and variety are desirable, shouts and shrieks are not.

Talk briskly, but not too fast. Pause frequently, but avoid lengthy breaks. Enunciate clearly, paying particular attention to the *s* sound, which the radio tends to distort into a hiss. Watch pronunciation; one mispronounced word often brings two hundred letters to the broadcasting company.

As you finish reading from each sheet of paper, drop it on the floor. Never rattle papers in front of the microphone. When you have been told where to stand, stay there; don't back away from the microphone.

ACTIVITY 11

Imagine that you have been asked to broadcast on one of the following topics. Rehearse your speech in class.

1. Scholarship and part-time jobs.
2. The radio in education.
3. The moving picture as an educator.
4. The student court.
5. Student government.
6. What is real education?
7. Educational hobbies.
8. Why go to college?
9. Educational vacations.
10. Getting the most out of high school.
11. Educational recreations.
12. Why complete the high school course?
13. Place of social life in high school.
14. Why study music?

15. Effect of sports on character. 16. The effect of athletics on scholarship. 17. The best preparation for business. 18. Why study history (or another subject)?

ACTIVITY 12

Compare two speakers you have recently heard over the radio. Which is the better speaker? In what respects is he more effective?

Announcement

A good announcement is clear and complete and usually includes a little salesmanship. The announcement of a game should include the place, the opposing team, the day, the hour, and the price of tickets, and, if the game is being played away from home, directions for reaching the field. In an appeal for a large attendance make the game or entertainment so attractive that pupils will not want to miss it; don't overwork the appeal to school spirit.

ACTIVITY 13

Announce to your class one of the following. Include an appeal for a large attendance or for a large number of entrants.

1. A game. 2. A debate. 3. An open meeting of a club. 4. A short-story contest. 5. An essay contest. 6. A poetry contest. 7. An exhibit. 8. A play. 9. A concert. 10. An excursion. 11. An entertainment. 12. A new club. 13. A field day. 14. A speaking contest. 15. Another school event.

Nomination Speech

A speech of nomination commonly includes these points:

1. The kind of boy or girl needed to fill the office
2. The name of the candidate
3. His record, qualities of character, and abilities — to speak and manage, for example
4. His platform or the improvements he can be expected to make

Although the name is often held till the end of the speech, it is better to mention it earlier unless everybody knows who is being nominated.

Presentation and Acceptance Speeches

Sincerity is the keynote of a good presentation or acceptance speech. A smile is always a help. If you are naturally witty, a bright sally will add life to your speech, but forced humor is pathetic.

When presenting a gift —

1. Tell why the gift is presented.
2. Explain why the particular gift was chosen.
3. Make clear that you are representing a group.

When accepting a gift —

1. Without gushing express surprise and pleasure.
2. Thank the givers sincerely and appreciatively and comment on the beauty, usefulness, or value of the gift.
3. Express your best wishes for the success of the club.

Example of presentation speech

Miss Miller, in the name of the members of the XYZ Club, let me present this writing case to you in the hope that you will remember us and write us about your travels in South America. We have appreciated your considerate and careful supervision of our club, we have enjoyed your presence among us as we grew from four members to twenty-four, and we hope that, upon your return, you will again take up your work with us. May your trip be the real fulfillment of many dreams, and may you return to us with new tales of adventure. — PUPIL

ACTIVITY 14

1. Nominate a candidate for a school, a class, a club, a town, or a city office.
2. Present or accept a gift, a medal, a trophy, or a banner — for example, a baseball championship trophy, a birthday gift, or a gift to the retiring president of a society.

Introduction of a Speaker

For a speech of introduction one needs an outline somewhat like this:

1. The purpose of the meeting
2. The speaker, his subject, and achievements which qualify him to speak on the subject

3. The audience's good fortune in having an opportunity to hear him
4. Words of introduction ["It is my privilege (or a pleasure) to introduce to you ——"]

The speech should be brief and should not embarrass with flattery. A considerate introducer does not steal the speaker's time. His speech should arouse the attention of the audience and stimulate their interest in the speaker and his message. The speaker's name and the subject of the address should be given clearly. If the speaker needs no introduction, one sentence or phrase may be enough. In introducing President Wilson to a large audience in Chicago, Shailer Mathews said merely, "Ladies and gentlemen: The President."

ACTIVITY 15

1. As chairman of a special assembly program, introduce the guest speaker for the day.
2. Let one pupil as president of a school club introduce a speaker, and let another, representing the person introduced, speak briefly.

UNIT THREE

Building Paragraphs

What a Paragraph Is

IN GLANCING through a book of prose one notices that the print is pleasingly indented at certain intervals — divided into paragraphs. These divisions are not the result of chance or the artistic taste of the printer; they are determined by the writer. Each paragraph takes one important step forward and consists of a sentence or group of sentences developing one topic. The one-sentence paragraph is rare except in conversation, where each speech is a separate paragraph. In ordinary writing the paragraphs average about five sentences or 100 to 150 words in length. An occasional long one has 250 to 300 words. In business letters the average is about 60 words. There is, of course, no hard and fast rule about paragraph length. The speaker or writer must decide when he has covered the point in mind.

Topic Sentence

A topic sentence is a brief statement of the subject of a paragraph. In a paragraph of narration the topic sentence is never expressed, in description it is often omitted, and in other writing sometimes omitted. Commonly the first sentence in a paragraph of explanation or argument is a signpost telling in what direction and how far the speaker or writer expects to travel in the paragraph. The topic sentence, however, may be placed in the middle of the paragraph or at the end. The beginner progresses more rapidly if he forms the habit of expressing in the first sentence the main idea of a paragraph of explanation or argument and using the topic sentence as a foundation on which to build the paragraph. A master of the language writes paragraphs without much thought of topic sentences. In every field the artist has greater freedom than the mechanic.

Sometimes the first sentence of a paragraph links it with the preceding paragraph by taking a backward look, and the second announces the subject of the paragraph.

Example

These faults perhaps we can overlook. [Connective and introductory sentence.] But his absolute disregard of the rights of others is a more serious matter. [Topic sentence.] During his youth he teased, tormented, bullied, and tortured his younger brother and other boys a size smaller than he, etc.

Narrowing the Subject

Since in ordinary writing a paragraph contains only five or six sentences, you can readily see that a boy or girl who tries to tell in a paragraph all he knows about his pet canary or the game of tennis is overambitious. A paragraph, however, would be adequate for an account of the canary's mischievous disposition or an explanation of the American twist serve. If a topic is too large for treatment in a paragraph, choose a single aspect of it.

ACTIVITY I

Select five of the following broad subjects and write for each a topic sentence narrow enough for adequate treatment in a paragraph. Develop one of the topic sentences you write into a lively, informing paragraph.

- | | |
|-------------------------------------------------|---------------------------|
| 1. beavers | 9. alligators |
| 2. the Supreme Court | 10. Alexander Hamilton |
| 3. stamp-collecting | 11. juvenile delinquency |
| 4. amateur photography | 12. immigration |
| 5. sea disasters | 13. sponges |
| 6. swimming | 14. aviation |
| 7. personality | 15. camping |
| 8. <i>The Citadel</i> (or another modern novel) | 16. money |
| | 17. newspaper advertising |

Clincher Sentence

After driving home his idea in the paragraph a writer may clinch it in the last sentence by restating concisely and vigorously the point of the paragraph.

War and Heroism

Clearly, there is no need of bringing on wars in order to breed heroes. [Topic sentence.] Civilized life affords plenty of opportunities for heroes and for a better kind than war or any other savagery has ever produced. Moreover, none but lunatics would set a city on fire in order to give opportunities for heroism to firemen, or introduce the cholera or yellow fever to give physicians and nurses opportunity for practicing disinterested devotion, or condemn thousands of people to extreme poverty in order that some well-to-do persons might practice a beautiful charity. It is equally crazy to advocate war on the ground that it is a school for heroes.¹ [Clincher sentence.]

ACTIVITY 2

1. Has each of the following paragraphs a topic sentence? If so, what is it?
2. Is there a good clincher sentence? If so, what is it?

Consistency

A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines. With consistency a great soul has simply nothing to do. He may as well concern himself with the shadow on the wall. Speak what you think now in hard words, and tomorrow speak what tomorrow thinks in hard words again, though it contradicts everything you said today. — “Ah, so you shall be sure to be misunderstood.” — Is it so bad, then, to be misunderstood? Pythagoras was misunderstood, and Socrates, and Jesus, and Luther, and Copernicus, and Galileo, and Newton, and every pure and wise spirit that ever took flesh. To be Great is to be misunderstood. — EMERSON, “Self-reliance”

My Attic Study

To most people the attic is just another place to store old furniture and unused household articles, but I have found it an unbelievably good place to study. For several years I have had a hard time doing homework conscientiously, because, you see, I have a brother and a sister, a dog (very lovable), a canary, two radios, a saxophone—

¹ From Eliot's *Five American Contributions to Civilization* by permission of the publisher, D. Appleton-Century Company.

playing neighbor, and company at unexpected times. Imagine trying to study with all these around! Well, having stood it as long as I could, I then rebelled and betook myself to the attic with all my books and my typewriter. There I actually study in privacy. Now I wouldn't exchange that big old attic "study" for the most magnificent library there is, because no one wants to go up there but me. The whole family would congregate in our splendid library, if we had one, and they'd see that I got no work done. Although it's not much as far as appearance is concerned, the attic serves as a fine place to study — yes, and to dream also. — PUPIL

Planning

The paragraph may be spoken or written; it may be part of a long report or may be complete in itself. In any case it should be planned and arranged according to a suitable pattern. Time order, for example, is a good pattern for happenings; space order, for a picture; and order of importance, for ideas or examples.

Example of plan and paragraph arranged in the order of importance

On Doors

There are many ways of opening a door.

The waiter carrying a supper-tray

The housewife before a book agent or peddler

The footman in a wealthy home

The dentist's maid

The nurse after a baby is born

There are many ways of opening doors. There is the cheery push of elbow with which the waiter shoves open the kitchen door when he bears in your tray of supper. There is the suspicious and tentative withdrawal of a door before the unhappy book agent or peddler. There is the genteel and carefully modulated recession with which footmen swing wide the oaken barriers of the great. There is the sympathetic and awful silence of the dentist's maid who opens the door into the operating room and, without speaking, implies that the doctor is ready for you. There is the brisk, cataclysmic opening of a door when the nurse comes in, very early in the morning — "It's a boy!" — CHRISTOPHER MORLEY, "On Doors"

Details

Specific details which often answer the questions "What?" and "How?" may be used to develop or explain a general statement made in the topic sentence. Details make more vivid a word picture of a person, place, thing, or event. If you make a general statement that Helen is well dressed, you may make the picture clearer by describing her clothing, the color scheme, the accessories, and the neatness and appropriateness of her outfit.

ACTIVITY 3

1. Has the following paragraph a topic sentence? If so, what is it?
2. Is there a clincher sentence?
3. What details are included?

The Frisby House, for that was the name of the hotel, was a place of fallen fortunes, like the town. It was now given up to laborers and partly ruinous. At dinner there was the ordinary display of what is called in the West a two-bit house: the tablecloth checked red and white, the plague of flies, the wire hencoops over the dishes, the great variety and invariable vileness of the food, and the rough, coatless men devouring it in silence. In our bedroom the stove would not burn, though it would smoke; and while one window would not open, the other would not shut. There was a view on a bit of empty road, a few dark houses, a donkey wandering in its shadow on the slope, and a blink of sea, with a tall ship lying anchored in the moonlight. All about that dreary inn frogs sang their ungainly chorus. — ROBERT LOUIS STEVENSON

ACTIVITY 4

Choose two of the following topic sentences. Using details, prepare an oral paragraph based on one; develop the other into a written paragraph. Have strong clincher sentences. In speech show by a silence where each sentence ends. In writing begin each sentence with a capital and end it with terminal punctuation (Handbook, pages 536-537).

1. When I was preparing for school this morning, everything went wrong.
2. Yesterday I decided to dissect my Ingersoll (my alarm clock, the radio, the engine of our car, a lock, my harmonica, or something else).

3. It is not difficult to make a marionette (hat, birdhouse, camp bed, shelter in the woods, apple pie, or something else).
4. If I had fifty dollars, I know exactly how I would spend it.
5. The most interesting room in the school is —. (Supply the name of the room you like best.)
6. In recent years advances have been made in —. (Supply the name of any industry, profession, or science in which you are interested: farming, advertising, raising chickens, protecting trees, irrigation, medicine, chemistry, physics, aviation.)
7. There are several ways in which I could improve my handwriting.
8. The storm did considerable damage in our neighborhood.
9. The effects of the drought were visible everywhere on the farm.
10. Annabelle was a very superior cat. (You may substitute the name of any other animal.)
11. We found the hotel (tourist cabin, farmhouse) a pleasant home for the night.
12. My first-aid kit saved the day.

Examples

To make an explanation clear or to prove a point, give examples or illustrations. You may discuss fully one example or refer briefly to several. If you say, "The twentieth century has seen great progress in science," you may prove your point by discussing in detail one discovery such as the radio, or by briefly mentioning several — the radio; television, air conditioning, and others.

ACTIVITY 5

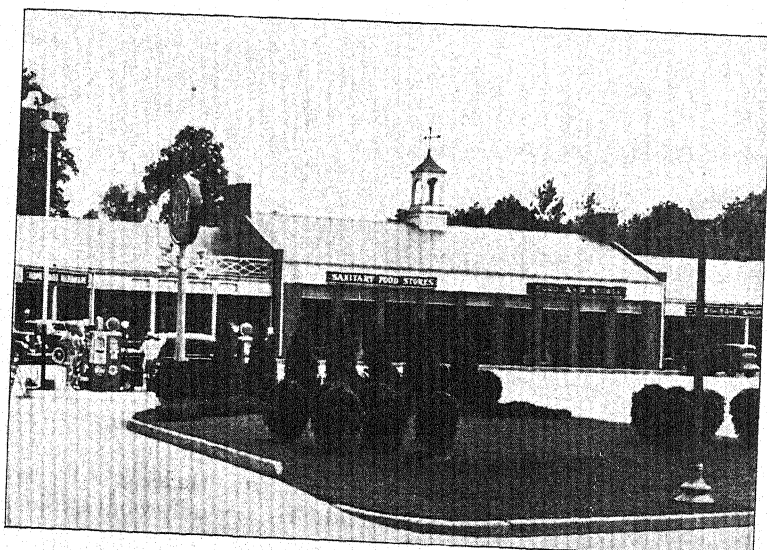
1. What is the topic sentence of the following paragraph?
2. Are the examples related to the topic? Are they effective?

There is no job in the world so dull that it wouldn't present fascinating angles to some mind. We hear every day of a worker's finding some new way of looking at a routine task that brings him fame or fortune. He looks at wood pulp and visualizes silk. He looks at an insect and conceives a brilliant dye. He looks at the soy bean and linoleum pops into his mind. He sees only what millions of others have seen and found no interest in. Everyone had seen steam lift a kettle lid without a flicker of excitement — and then along came Watt. Men since Adam had seen apples fall — and then



Typical traffic congestion. Here city planning is needed.

Ewing Galloway



A modern, well-planned shopping center

O. Elaine Fulmer

along came Newton. Everyone since the world began had seen lightning flash — and then along came Franklin. — MARIE RAY, *Two Lifetimes in One*¹

ACTIVITY 6

Select two of the following topic sentences. Using one or more examples, develop one into an oral paragraph and the other into a written paragraph. Build efficient sentences (Handbook, pages 540-566). When you consciously apply one of these suggestions for constructing better sentences, put the number of the rule above the first word of the sentence.

1. A chain is no stronger than its weakest link. (Substitute any other proverb.)
2. Chemistry (or another subject) has many practical applications (or is the most useful subject I have studied).
3. Travel is becoming swifter each day.
4. Successful work requires good equipment.
5. I have found from experience that the world can be seen and appreciated from my own doorstep.
6. "Where there's a will there's a way" is illustrated by the lives of many poor boys who have become famous.
7. We find the most colorful jewels in Woolworth's.
8. There are many disturbers of the peace.
9. There are mind poisons, just as there are body poisons.
10. The endeavor of education to keep pace with the rapidly growing ignorance appears to be quite hopeless, since there are year by year so many new things of which to be ignorant.

Comparison and Contrast

Comparisons and contrasts help us to make our ideas clear. In describing to boys and girls the appearance of the human brain one doctor compared it to a cauliflower. All the points on one side may be balanced against all the points on the other side, or the two objects may be compared a point at a time.

ACTIVITY 7

1. What is the topic sentence of the following paragraph? Is there a clincher sentence?
2. What points are included in the comparison?

¹ Used by special permission of the publisher, the Bobbs-Merrill Company.

The appearance of a person makes a great difference to an employer. Put yourself in the position of a businessman. You have in your office two young women who are both capable stenographers, but to reduce expenses must dismiss one. Who will be the victim? Since you must decide today, you give them both the "once over" as you enter the office. Miss Jennings is an efficient office worker, but from her appearance one might guess that she was on her way to a dance. Her high heels are badly run down. Her hair is curled in the latest style, but you wonder whether she combs it. Her brilliant rouge, lipstick, and nail polish make you think of a chorus girl. On the other hand, Miss Horton is a good worker too, perhaps not quite so deft as Miss Jennings, but improving fast. Her blue suit is spotless and becoming, her shoes are in repair, and her curly hair has a tidy look. Her happy face and vigorous walk and manner are evidences of health; probably she walks miles, swims, and plays golf or tennis. Which of the two will reflect more credit on your company when customers come into the office? Do you need much assistance in making the decision? — PUPIL

ACTIVITY 8

Using comparison, contrast, or both, develop one of these topic sentences into an oral paragraph and another into a written paragraph:

1. There is a right and a wrong way to study spelling.
2. A brunette should wear different colors from those worn by a blonde.
3. Today the humblest person may enjoy what the rich and powerful of earlier times never dreamed of possessing.
4. This year's automobiles are different from last year's.
5. There are excellent as well as worthless programs on the radio.
6. Owning a radio has its drawbacks and its compensations.
7. Women's clothes differ greatly from men's in variety of style.
8. I would rather go to an art school than to college. (You may substitute other types of school for the two mentioned.)
9. Half the world doesn't know how the other half lives.
10. I would rather spend my summers in the mountains than at the seashore.
11. Swimming is a better sport than rowing. (Substitute other sports if you wish.)
12. Country life is preferable to city life (or vice versa).

Cause and Effect

Another plan for paragraph building is to begin with a statement and then give reasons or results — that is, causes or effects.

ACTIVITY 9

1. What is the topic sentence?
2. What reasons are given?

The automobile industry is greatly interested in Polaroid, which manufacturers believe will eliminate headlight glare. This substance, which looks and feels like colored cellophane, is a flexible, transparent sheet about three thousandths of an inch thick, consisting of many needlelike crystals lying parallel to each other in such a way as to block glare-creating horizontal light waves. Since ordinary light is composed of horizontal waves in addition to the vertical waves essential for sight, Polaroid, by blocking the horizontal waves, eliminates glare without impairing vision. Polaroid polarizes light waves — that is, gives them a definite direction as they pass through. The fact that Polaroid is not expensive (the cost of equipping a car with Polaroid glass is approximately four dollars) is another reason why automobile manufacturers are enthusiastic over this new product. — PUPIL

ACTIVITY 10

Select two of the following sentences. Giving reasons and results, prepare an oral paragraph on one and a written paragraph on the other. Build efficient sentences (Handbook, pages 540-566).

1. Novels should (or should not) be illustrated.
2. The day was completely spoiled.
3. Advertising controls the very lives of people.
4. No wonder I was mad clear through.
5. He did not receive his driving license.
6. The boy will make his mark in the world.
7. There was a sudden grinding of brakes, and then the car stopped dead.
8. The advantage of being literate depends finally on the literature a people produces and reads.
9. Liberty ends where law ends.
10. Every boy should learn how to do simple carpentry work.

11. Stamp-collecting (or another hobby) seems to me an ideal hobby.
12. Fear is the greatest enemy of man.
13. If the keynote of a successful life is service, homemaking (or another occupation or profession) is an occupation second to none.
14. Everyone should know how to cook. (You may substitute any other skill or activity.)

Two or More Methods

Commonly two or more methods are combined in the development of a paragraph. Details may be supported by examples; a definition may include details, illustrations, comparison, and contrast.

ACTIVITY 11

Clip from the editorial page of a newspaper or from a magazine five well-developed paragraphs. If the topic sentence is expressed, underscore it; otherwise write it out. Explain how each paragraph is developed.

Paragraph Unity

Unity has to do with the stuff of which a paragraph is made. A paragraph is unified if it sticks to the topic. Include only what is absolutely necessary; omit whatever has no direct bearing on the subject. After completing a paragraph, test it for unity by summing up the contents in a sentence and by noting whether the subject has been kept prominent throughout the paragraph.

Coherence

Coherence means "hanging together" and includes arranging ideas properly and bridging the gaps between sentences with connectives that show the exact relationship of part to part.

Arrangement

The sentences that compose a paragraph should follow one another in natural and logical order. If they do not, the

attention of the reader is distracted, and he finds it difficult, if not impossible, to keep the thread of the discourse.

Connectives

It is not enough that the sentences of a paragraph follow one another in proper order; the connection of each with the preceding context must be made unmistakably clear. It is of the utmost importance that the sentences should be connected in a smooth, easy, and natural manner, so that the thought may be carried on without interruption from the beginning to the close. Taine, speaking of connective words and phrases, says, "The art of writing is the art of using hooks and eyes."

Useful hooks and eyes are *this, that, these, those, such, and same*, personal pronouns, repeated nouns, synonyms, adverbs, conjunctions, and connective phrases. Some of these expressions carry the idea forward; most of them look backward.

Examples

1. *After a short ride* my steed stopped suddenly at a bridge over a small stream. *First*, by beating him, I tried to force him to cross the stream. *Then* I coaxed him and tried to bribe him with promises of sugar, but he would not cross that bridge. *Finally* I dismounted and tried to pull him over the stream, but Cicero would not budge.
2. Entering the gulf, he endeavored to find the river Darien. *This river* he could not discover.

To add ideas use: *and, moreover, further, furthermore, also, likewise, similarly, too, in like manner, again, in the same way, besides*. These words are plus signs.

To introduce statements opposing, negating, or limiting in some way the preceding statements use: *but, nevertheless, otherwise, on the other hand, conversely, on the contrary, however, yet, still*. These words are minus signs.

To show time relation use: *then, now, somewhat later, presently, thereupon, thereafter, eventually, at the same time, meanwhile*.

To indicate order use: *next, in the second place, to begin with, finally, secondly, in conclusion, first*.

To show space relation use: *to the right, in the distance, straight ahead, at the left*.

To introduce illustrations use: *for instance, for example.*

To indicate a consequence or conclusion use: *hence, consequently, thus, so, for this reason, accordingly, therefore, as a result, it follows that.*

To indicate a repetition of the idea use: *briefly, that is to say, in fact, indeed, in other words.*

To compare use: *similarly, likewise.*

ACTIVITY 12

The sentences in the following paragraphs are not arranged in logical order. Rearrange the sentences so that each paragraph is coherent.

I

More adventurous souls, however, prefer unexplored caves — those which offer opportunity for subterranean pioneering. Under the leadership of experienced guides they can wander in perfect safety through underground passages. The lower levels of the famous Carlsbad Caverns also remain to be visited by a hardy twentieth-century pioneer. Every year thousands of people find excitement and adventure in exploring America's numerous caves. In the Guadalupe Mountains in Texas and northern Mexico the mysterious blackness of many unexplored caves tempts daring adventurers. For the average individual the illuminated caves in national parks offer sufficient thrills.

2

In the rear of this adventurous procession came the ancestor of the lungfish. Lacking the courage of the other pioneers, however, the lungfish parked himself in a mud puddle. The lungfish is an odd little creature with a queer history. In the dry season he burrows deep into the mud and, breathing with difficulty because of his undeveloped lungs, awaits eagerly the coming of rain. When the rain has washed away the mud and water again covers his head, the lungfish breathes with gills. Thousands of years ago a group of sea creatures left their natural surroundings and traveled slowly toward the land. There you will still find him.

ACTIVITY 13

In a unified paragraph for each, write the answers to two of the following questions. Arrange your ideas logically and connect your

sentences properly. Build varied, forceful sentences (Handbook, pages 556-562).

1. What are the social sciences?
2. Are colonies necessary for the prosperity of a nation? Why?
3. How may a trade union attempt to force an employer to meet its demands?
4. What private rights are guaranteed by the United States Constitution?
5. What theories of government did Montesquieu expound?
6. What are two lasting results of Napoleon's period of rule in France?
7. What was the Boxer Uprising?
8. What is energy?
9. Who was Antoine Lavoisier?
10. What is spontaneous combustion?
11. Of what importance is the thyroid gland?
12. Of what economic value are volcanoes?
13. How does a star differ from a planet?
14. How is a glacier formed?
15. What causes fogs?

Emphasis

Emphasis requires that significant matters stand out and that minor details keep in the background. Emphasis in the paragraph may be gained by applying the rules for sentence emphasis (see pages 556-562), by beginning and ending the paragraph with important ideas, and by giving extra space to the principal detail. The first sentence is important because it first catches the eye; the last, because, if well written, it will be remembered longest. A paragraph may be built like a ladder. The reader is then led step by step to the climax or most important idea on the subject.

UNIT FOUR

Explanation

Why Learn to Explain?

INFORMATION, please! Can you direct me to the post office? How can I get in touch with the Chamber of Commerce? How does this gadget work? Show me how to play Chinese checkers. What does this sentence mean? What happens during an eclipse of the moon?

Barely a day passes without our having to explain something. Teachers, friends, visitors, small brothers, parents — all have their questions for us. We try to explain. If a puzzled expression greets our attempt, we know that we have failed, that we have not yet mastered the art of explaining.

How to Explain

1. *Know the subject thoroughly.* You can't explain a subject that is hazy in your own mind. If you are in doubt about points, observe, ask someone who knows the subject, or look it up in books or magazines. For aid in investigating a subject turn to pages 86-87.

2. *By putting yourself in the other fellow's place discover what in the explanation is likely to be confusing, and make this so clear that the reader or hearer must understand.* Ask yourself, What does my hearer or reader know? What experience has he had? What will he find difficult? What questions will he ask? Are there any technical terms I must define for clearness? What principal points shall I stress? An explanation is valueless if it doesn't make the subject clear to the reader or hearer. Because readers and listeners differ widely in their ability to understand, the explainer needs to be an amateur mind reader. In the solution of a problem, for example, decide at what point pupils are most likely to stumble, then clearly indicate the exact steps to be taken, and hang a red danger sign on each

stumbling block. In explaining the repairs a carpenter, plumber, or electrician is to make in the house, think what in the instructions he might misunderstand and make this point crystal clear. Try to connect your explanation with something your hearer or reader already understands. Cite distances in terms of well-known streets or drives, give heights in terms of tall buildings, compare a room with your schoolroom, liken a lift pump to a soda straw.

3. *Explain completely.* Did you ever give directions to a visitor and then remember — after he was out of sight — that you had forgotten to tell him to turn left at the second traffic light on Elm Street? One can't make or do anything right by following incomplete directions.

4. *Arrange facts and ideas sensibly.* Lead the reader or hearer step by step from what he knows to related facts or ideas that you wish to make clear to him. In directing the visitor to the library don't confuse him by saying in the middle, "Oh, I forgot! Right before you make that turn I told you about before, you have to watch for a corner ice cream parlor." If you do not observe strict order, you confuse your listener. In explanation of processes — making bread, washing dishes, manufacturing hats, or building a house, for example — arrange the details in the time order. Arranging one's topics in logical order in the form of an outline prevents blunders.

5. *Use connective words to show the relation between the parts of the explanation.* If the parts are not linked together, the explanation seems disjointed. For sentence connectives turn to pages 51-52.

6. *Fit your vocabulary to your audience or readers.* Substitute a simple word for a word that will not be understood. Avoid or explain technical terms if your audience or readers do not understand them. You may speak of "sodium chloride" to chemistry students, but you had better say "salt" to the rest of us.

7. *Go straight to the point.* Avoid unnecessary words and roundabout expressions. A pointed, terse introduction arouses interest in a subject and leads into it. A lengthy, wordy, useless introduction wastes time and kills interest.

8. *Use an illustration, a diagram, a sketch, a chart, a map, ap-*

paratus, or an outline on the board if it makes the subject clearer. In directing an automobilist on a route that has many curves and corners, diagram the route; appeal to both eye and ear.

9. *The five common methods of explanation are details, examples, comparison or contrast, cause and effect, and repetition.* Decide which of these best suits your purpose. In explaining how to mimeograph, it is necessary to make clear such details as cutting the stencil, putting the stencil on the mimeograph, applying the ink, and running off the copies needed. To explain the present importance of irrigation, one might give examples, compare or contrast arid land with an irrigated district, or discuss the effects on the United States of the irrigation systems now in operation. Repetition of ideas in different words for clearness is more often necessary in speech than in writing. A reader has a chance to reread a passage to make sure of the meaning; a listener has no chance to go back. The speaker must therefore make a point absolutely clear before he leaves it and should express the same idea in several ways if necessary. Repetition of what has already been made clear, however, is boring.

Why Define Terms?

Accurate definition is an important phase of explaining. Before we can proceed with our explanation of scoring in baseball, we must define a safe hit, a fielder's choice, a sacrifice bunt. In debate the contestants first define the terms of the proposition to make sure that they are arguing on the same subject. When opponents define their terms, they sometimes find themselves in complete agreement. In ordinary speech and writing we also need often to check our word choice, to find out whether our words mean exactly what we think they mean, to define terms. Look up in the dictionary, for example, the two rather common words *lurid* and *livid*. What do they mean? What meanings had you attached to them?

How to Define

A definition, which is an explanation of the meaning of a word, should be both clear and concise. Definition by syno-

nyms is the supplying of a number of words that mean the same or almost the same as the word defined. A logical definition consists of the genus, or the class to which the object belongs, and the distinguishing characteristics.

NAME	CLASS	PARTICULAR QUALITIES
A bookcase is	a piece of furniture	with shelves for holding books.
A coracle is	a boat	made of broad hoops, covered with horsehide or tarpaulin.
A rectangle is	a parallelogram	having four right angles.
A tractor is	a motor-driven machine	used to draw loads and farm machinery.

ACTIVITY 1

Write logical definitions of ten of the following words. Use the preceding examples as models.

aquarium	drama	microscope	starboard
barometer	duck	novel	table
clause	excerpt	parachute	thermometer
colony	hexagon	poetry	umbrella
dirigible	hotel	preposition	umpire
dory	man	saw	volt

There are four common mistakes in defining:

1. Using in the definition a part of speech different from that of the word defined.

ADJECTIVE NOUN
(Wrong) Reliable means trust.

ADJECTIVE ADJECTIVE
(Right) Reliable means trustworthy.

NOUN VERB
(Wrong) Exposition is to explain.

NOUN NOUN
(Right) Exposition is explanation.

2. Selecting a wrong class or incorrect or inaccurate particular qualities.

(Wrong) A dictator is a king who does as he pleases.

(Right) A dictator is a ruler exercising absolute powers.

3. Using in the definition the word defined, a derivative of it, or a more difficult word.

(Wrong) A democracy is a form of government in which the people are democratic.

(Right) A democracy is a form of government in which the people select their own rulers.

4. In the definition using, after *is*, a *when* or *where* clause. In a correct definition of a term the name of the class follows *is*. Use *when* for time and *where* for place.

(Wrong) A substantive is when a word or a group of words is used as a noun.

(Right) A substantive is a word or a group of words used as a noun.

ACTIVITY 2

What is the mistake in each of the following definitions? Correct.

1. A fog is when water vapor condenses.
2. A flail is a machine used in threshing.
3. An aerial is a system of wires, suspended at advantageous height above the ground, generally connected to the earth.
4. A clause is when a part of a sentence has a subject and a predicate.
5. A bicycle is a machine having two wheels.
6. Isolation means to place by itself or by oneself.
7. An adverb is a word that modifies a verb.
8. A republic is a country that has a republican form of government.
9. A station is where railroad trains regularly stop.
10. Penury is to be very poor.

Machines and Processes

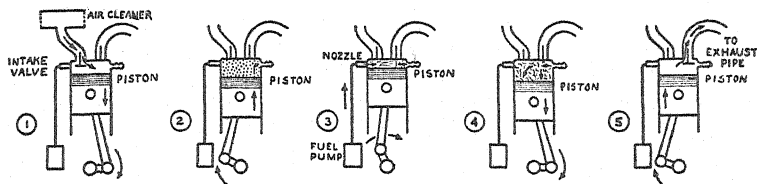
In explaining a manufacturing process, the construction and operation of a machine, or the way to do something, commonly the best way to arrange material is in the order of time.

ACTIVITY 3

Test by the nine exposition rules the explanation of how a Diesel engine works. Take one rule at a time and prove that it has or has not been carried out.

How a Diesel Engine Works

The Diesel engine operates somewhat differently from a gasoline engine, as will be seen by referring to the following sketches.



Sketch No. 1 shows the intake stroke. As the piston moves downward, the engine sucks in pure air through the open intake valve.

Sketch No. 2 indicates the compression stroke. The intake valve is closed. As the piston moves upward, the air above the cylinder is compressed. The space remaining at the top of the cylinder when the piston finishes its up stroke is so small that the air is compressed to between one fourteenth and one fifteenth of its original volume (a compression ratio of fourteen and one half to one, or almost two and one-half times as high as in a gasoline engine). This makes the air pressure about 450 pounds per square inch, and since air gets hot when it is compressed quickly, its temperature rises to about 800 degrees.

Sketch No. 3 shows the pump on the side of the engine injecting a charge of fuel into the highly compressed and very hot air in the cylinder. The heat of the air vaporizes the fuel and causes it to start burning without the use of a spark plug or any other means of ignition. When the fuel burns, the pressure in the cylinder rises and drives the piston downward.

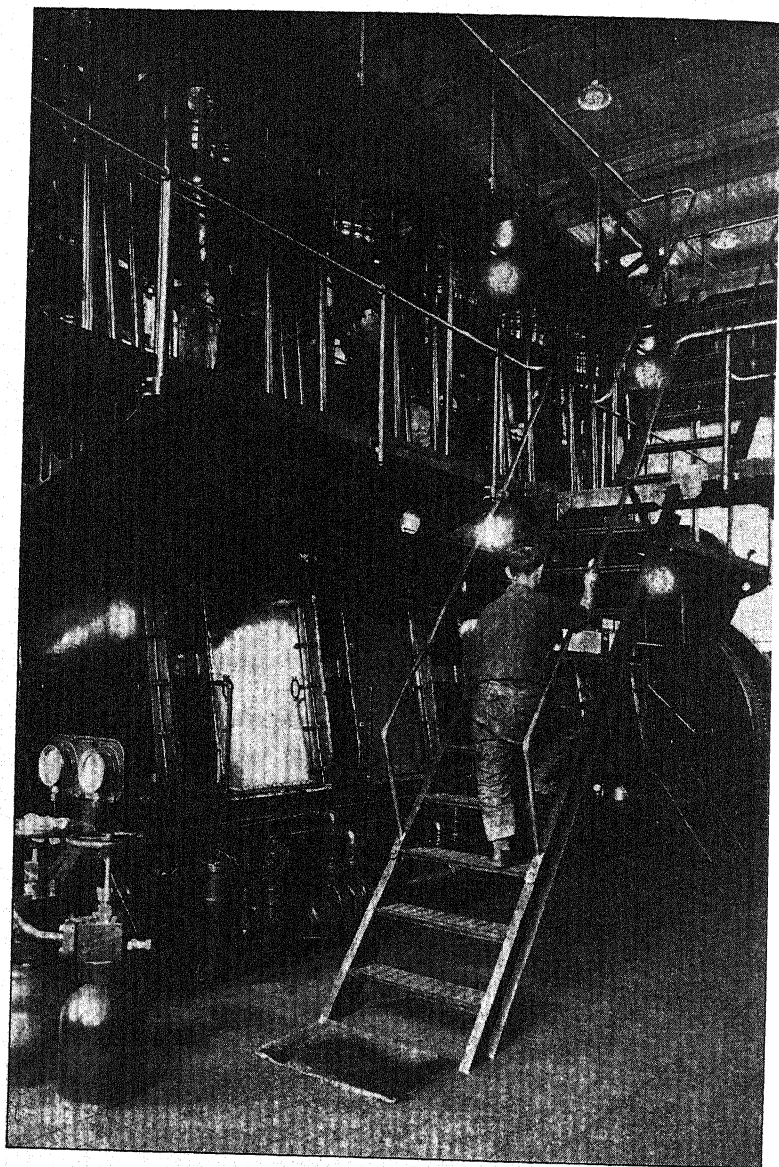
Sketch No. 4 shows the piston moving downward on the power or expansion stroke. This is the one stroke out of all four during which the energy from the burning fuel is imparted to the crankshaft to make the engine run.

Sketch No. 5 shows the piston moving upward and pushing the burned gases out through the open exhaust valve. After this exhaust stroke the whole process begins again as illustrated by Sketch No. 1.

— Adapted from an explanation published by the Chrysler Motor Company

ACTIVITY 4

Prepare to write in class an accurate, clear, complete explanation of one of the following. Outline your explanation and test it by the



G. A. Douglas from Gendreau

This large Diesel engine operates on the principles
explained on page 59.

nine exposition rules. Include a diagram if it will help you to make the explanation clear. Build efficient sentences (Handbook, pages 540-566).

- | | |
|------------------------------------------|----------------------------------------------------------------------|
| 1. The telephone transmitter or receiver | 20. How to care for tropical fish |
| 2. The eye | 21. Table-top photography |
| 3. A mimeograph | 22. How to make a bed |
| 4. The induction coil | 23. How rubber is obtained |
| 5. A parachute | 24. How paper, glass, or silk is manufactured |
| 6. An electric doorbell | 25. How to prevent colds |
| 7. A steam engine | 26. How to change a tire |
| 8. Pulleys | 27. How to prevent skidding |
| 9. The carburetor | 28. How to train a dog |
| 10. The clutch | 29. How I would like to furnish my room |
| 11. A phonograph | 30. How to judge cattle, apples, chickens |
| 12. A camera | 31. How to perform an experiment (choose a moderately difficult one) |
| 13. A motion-picture camera | 32. How to take care of the furnace, a lawn, an auto, or a dog |
| 14. A motion-picture projector | 33. How to break a habit |
| 15. A sound projector | |
| 16. A microscope | |
| 17. An electric eye | |
| 18. A recent invention | |
| 19. How to start a stamp collection | |

Facts and Ideas

In outlining opinions, facts, thoughts, ideas, and theories about school, home, friendship, duty, literature, hobbies, and business, one has no time order to follow. For clearness place first facts that are needed early in the explanation, and for emphasis place last an important point of the explanation. Touches of humor and bits of narration and description often make an explanation clearer and more entertaining.

ACTIVITY 5

Write a clear, interesting explanation of one of the following. Build efficient sentences (Handbook, pages 540-566). Choose the correct, exact word (Handbook, pages 592-617). Which of the nine exposition rules have you applied?

1. How to prepare for an examination.
2. Snobbery — its cause and cure.
3. What I demand in my friends.
4. If I were an employer.
5. When I furnish a house.
6. Courtesy on the highway.

7. Soil erosion: its causes and cure. 8. How to get the most out of high school. 9. The motion picture as a textbook in history. 10. Good sportsmanship in the classroom. 11. The perfect private secretary. 12. Conquest by microscope. 13. Telephone voices. 14. How to choose a vocation. 15. Why study English? 16. What are my principles? 17. How to improve one's speech. 18. How to memorize poetry. 19. Why I like social studies (or another subject). 20. What not to talk about. 21. My faults in speaking and writing. 22. Manners as a business asset. 23. The advantages and disadvantages of white-collar jobs. 24. Blind-alley jobs. 25. A college education as a preparation for business.

Character Sketch

In a character sketch mention the chief traits of the person and illustrate or prove your points. As there is often a relation between appearance and character, descriptive sentences may be used to illustrate traits and make the sketch more vivid. Because the best evidence about the character of a person is what he does, what he says, what others say about him, and what effect he has on others, bits of narration may be used to illustrate a characteristic.

Thomas

Thomas is an old and respected member of our family. He is, as a rule, quiet and self-effacing, and depends on no one for his support. He has, however, a few faults, one of which arouses the ire of our entire household. He comes home late at night. His arrival is usually announced, not by the customary ring or the sound of a key fumbling in the latch, but by a soft noise accompanied by a hesitating tap, as if he were not quite sure of his welcome. These nocturnal ramblings are made up for by long sleeps during the day. Thomas has one particular chair in which he prefers to doze. If this is occupied, he merely stands in front of it without a word, and silently pleads for it, until the occupant sees him and arises in deference to his old age.

Many hours of his time are devoted to dressing up, because he is very cleanly in his habits and takes particular pride in his white waistcoat and his smoothly brushed hair. His fur overcoat is always kept clean and shining. We suspect that some of his nights are spent in choral singing, and perhaps he goes slumming, for he often returns looking discouraged and sad.

When Thomas was younger, he used to swear fearfully, but I am happy to say he is somewhat reformed, on account of our persistent and unremitting efforts. To relieve any apprehensions which may have arisen and to enlighten those who have not recognized him by this brief description, I hasten to explain that Thomas is my cat. — PUPIL

ACTIVITY 6

1. Selecting an unusual or striking person or animal you know, write an entertaining and vivid character sketch.
2. Write an entertaining and convincing character sketch based on a book you are studying or reading. Illustrate or prove your statements.
3. Compare two characters in one book or in different books. In what respects are they alike? How do they differ?

UNIT FIVE

Using the Library

MANY facts learned in school and out of school slip out of our heads. No lawyer, doctor, teacher, writer, or other professional worker knows the answer to every question which arises. He must look it up. Hence the ability to use reference books and to find information in a library is an important part of preparation for life.

Plan of the Library

Many high school pupils approach the library with timidity and awe. Too often they regard the catalog, the files, and the arrangement of the books as unsolvable mysteries. The truth of the matter is that using the library is an enjoyable game if one knows the rules. Go to your public or school library, explore for a half hour, and test your powers of observation. Locate the card catalog, the magazine rack, the clipping file, novels, biographies, reference books. Then wander around among the book shelves and see what you can find out for yourself about the arrangement. Notice the numbers printed on the backs of the books. Most libraries are arranged according to the Dewey Decimal Classification, which divides all books into ten groups according to subject.

Dewey Decimal Classification

000-099 General works

010 Bibliographies

030 Encyclopedias

100-199 Philosophy

170 Conduct

200-299 Religion

220 Bible

290 Myths

300-399 Sociology

330 Economics

350 Government

394 Holidays

398 Folklore, fairy tales, legends

400-499 Language

420 English language

500-599 Natural science	700-799 Fine arts
500 General science	740 Drawing
510 Mathematics	770 Photography
520 Astronomy	780 Music
530 Physics	790 Amusements, sports
537 Electricity	792 Theater, movies
540 Chemistry	800-899 Literature
570 Biology	810 American literature
580 Nature study	811 Poetry, American
591 Animals	812 Drama, American
595 Insects	814 Essays, American
598 Birds	820 English literature
600-699 Useful arts	821 Poetry, English
607 Vocational guidance	822 Drama, English
608 Inventions	824 Essays, English
613 Hygiene	900-999 History
620 Engineering	910 Travel, geography
630 Agriculture, gardening	920 Biography, collective
640 Home economics	930 Ancient history
680 Manual training, handicraft	940 European history
	973 United States history

ACTIVITY I

To which of the ten large groups does each of the following books belong?

- | | |
|------------------------------------------|----------------------------------------------|
| 1. <i>Creative Chemistry</i> | 7. <i>Book of the Ancient World</i> |
| 2. <i>Oxford Book of American Verse</i> | 8. <i>As You Like It</i> |
| 3. <i>Appreciation of Music</i> | 9. <i>Travels in Alaska</i> |
| 4. <i>Essays of Elia</i> | 10. <i>Story Lives of the Master Writers</i> |
| 5. <i>Trades and Professions</i> | 11. <i>Wild Animal World</i> |
| 6. <i>Behind the Scenes at the Opera</i> | 12. <i>I Find My Vocation</i> |

In the literature group the second figure shows the country; and the third, the kind of writing.

821	← Poetry, English
814	← Essays, American

Some libraries use 820 for both English and American literature.

Arrangement of Books

If you find the 100 group and then walk around the library, you will see that the numbers are in order — 200, 300, 400, etc. The call number of a book — $\begin{smallmatrix} 910 \\ B99 \end{smallmatrix}$, for example — has two parts: 910 is the class; B99, the author number.

Books of fiction have no call numbers but are arranged alphabetically on a separate set of shelves according to the author's name. Books by the same author are arranged alphabetically by title. On the shelf four books by Kipling will be in this order: *Kim*, *The Light That Failed*, *Plain Tales from the Hills*, *Under the Deodars*.

Books of individual biography, numbered B or 921, are usually grouped together on a separate set of shelves and are arranged alphabetically according to the name of the person written about. Thus a biography of George Washington precedes one of Walt Whitman.

ACTIVITY 2

Arrange in order for a library the books with the following call numbers — that is, arrange them so that the class numbers start with the lowest and end with the highest.

920	918	137	919.8	421.5	396.49	396.5	174	173.9	395
L736	C29	R53p	P362	M16ga	N691b	F48ca	M57	CT8	E34

ACTIVITY 3

Find in the library one book in each of the ten large divisions of the Dewey system.

Card Catalog

The card catalog, which indexes the library by author, by title, and by subject, will help you to find quickly any book in the library. An author card has at the top the name of an author; a title card, the name of a book; and a subject card, a topic treated. In most libraries the heading of the subject card is in red. All these cards are filed alphabetically in a cabinet of small drawers or trays. Cards are filed according

to the first word or words on the first line, other than *a*, *an*, or *the*.

The card catalog answers the three questions which users of a library frequently ask:

"Has the library a book with this title?"

"Are there any books in the library by this author?"

"What books on this subject are there in the library?"

Suppose you want to find a book about Madame Curie by her daughter, Eve Curie. First look under the author's last name and find —

Author Card

B	Curie, Eve
C9751c	Madame Curie, a biography, translated by Vincent Sheean. 393 p. por. pl. Garden City (N.Y.). Doubleday, 1938. Pub. serially under title: Marie Curie, my mother.

In the upper left corner is the call number: *B* for individual biography, *C* for Madame *Curie*, and *c* for the author, *Curie*. The title of the book is *Madame Curie*. *393 p. por. pl.* means that the book has 393 pages and contains a portrait of Madame Curie and plates. *Garden City* is the place of publication. *Doubleday* stands for Doubleday, Doran and Company, the publisher; and *1938* is the copyright date.

The copyright date is important in selecting material for a talk or class paper. A book on motion-picture photography published in 1925 would be of very little value in a discussion of present-day trends. If, however, you wish to trace the development of the modern motion-picture industry, you will find

books copyrighted in 1900, at the birth of the industry, both interesting and valuable.

If you know the title of the book but not the author, look in the catalog for the —

Title Card

B Madame Curie, a biography
C975lc Curie, Eve
 Madame Curie, a biography, trans-
 lated by Vincent Sheean. 393 p.
 por. pl. Garden City (N.Y.). Dou-
 bleday, 1938.
 Pub. serially under title: Marie
 Curie, my mother.

Sometimes you will have only a topic on which you need information. Then a third kind of card will help you. Under the subject *Curie, Marie*, you will probably find a —

Subject Card Referring to Whole Book

B Curie, (Mme.) Marie (Skłodowska)
C975lc CURIE, Eve
 Madame Curie; a biography; trans-
 lated by Vincent Sheean. 393 p.
 por. pl. Garden City (N.Y.). Dou-
 bleday, 1938.

Among the subject cards you may also find this one:

Subject Card Referring to Part of Book

925.4 Curie, (Mme.) Marie (Skłodowska)
J23c 1867-1934
Jaffe, Bernard
Curie. (in Jaffe, Bernard. Cru-
cibles. New York. Simon, 1930.
p. 242-264.)

In gathering material on the lives of famous chemists, you might look under the subject "Scientific Biography." You will then find a —

Reference Card ("See" reference)

SCIENTIFIC BIOGRAPHY see
BIOGRAPHY, SCIENTIFIC

This card tells you to look under the B's for BIOGRAPHY. There you will find a subdivision BIOGRAPHY, SCIENTIFIC. Under this head you will find the desired list of books.

Under the heading BIOGRAPHY you may also find a card like this:

Reference Card ("See also" reference)

BIOGRAPHY see also
names of special classes of persons; e.g.
AUTHORS
CHEMISTS
STATESMEN, etc.

This will be your cue to look under the C's for the subject heading CHEMISTS to find the titles of books about workers in this field.

Finally, there are cards which give the tables of contents of the books they list:

Contents Card

920 BIOGRAPHY, AMERICAN
W12R Wade, Mrs. Mary Hazelton (Blanchard)
Real Americans. Boston. Little,
Brown, 1929. 277p. front., pors.
Contents: Theodore Roosevelt.—
Herbert Clark Hoover.—Leonard Wood.
—John Burroughs.—Mark Twain.—
Edward Everett Hale.

If you do not find books under the subject heading you are looking up, try other words of similar meaning. Use your intelligence, imagination, and ingenuity. If, for example, you find no books on the Parole System, try Crime, Prisons, Penology, Penitentiaries, Punishment, and Pardon.

Guide Cards

In your study of one or more of Shakespeare's plays you may at some time wish to find out more about life and customs in England in Shakespeare's time. On looking under the subject head "England," you will discover that there is almost a drawer full of cards. Since it would be a waste of time to glance at each card until you found a book about life and customs, the librarian has inserted guide cards for your convenience. These are tabs which project above the other cards and which bear headings similar to the following:

ENGLAND — COMMERCE

ENGLAND — DESCRIPTION AND TRAVEL

ENGLAND — FOREIGN RELATIONS

ENGLAND — HISTORY

ENGLAND — POLITICS AND GOVERNMENT

ENGLAND — SOCIAL LIFE AND CUSTOMS

With such guide cards you may quickly turn to the tab marked ENGLAND — SOCIAL LIFE AND CUSTOMS. It will then take only a moment to find a book about life in Elizabethan England.

ACTIVITY 4

Answer the following questions by using only the card catalog:

1. List the books or parts of books in your library which contain information about short-story writing, Greek myths, the American Revolution, cartoons, world peace.
2. Find one book of collected plays by James M. Barrie, W. S. Gilbert, John Galsworthy, or Lord Dunsany. What plays are included in the volume?
3. What books by the following authors does your library contain: Wilfred T. Grenfell, Washington Irving, Eugene O'Neill, Richard Halliburton, Christopher Morley?

4. Which of the following books are in your library? Copy the name of the author of each book that has a title card in the catalog.

Edge of the Jungle

The Winged Horse

Arcturus Adventure

North of Boston

Innocents Abroad

Assignment in Utopia

Margaret Ogilvy

Adventures in Contentment

My Ten Years in a Quandary

Self-cultivation in English

The Citadel

The Life of the Spider

Literary Lapses

The Flowering of New England

5. Find the call number, author, title, and date of the most recent book in the library on one of these topics: aviation, motion pictures, history of the United States, travel in Europe.

ACTIVITY 5

In the library find books that contain the following stories and plays:

"The Luck of Roaring Camp"

"The Rising of the Moon"

"Rikki-Tikki-Tavi"

"The Garden Party"

"Under the Lion's Paw"

"Where the Cross Is Made"

"The Boy Comes Home"

"A Night at an Inn"

Pamphlet and Clipping File

Important pamphlets and clippings from newspapers, books, and magazines are kept in folders or large envelopes arranged alphabetically by subject in a filing cabinet. In classifying clippings librarians use such topics as —

Airplanes

Athletics

Authors

Birds

Boy Scouts

Camping

College

Cooking

A clipping file has up-to-the-minute information about prominent people and important events. If you are permitted to use it, remember that the librarian trusts you to return every clipping to its proper folder.

"Readers' Guide"

Like the index, which is a guide to a book, and the card catalog, which is a guide to a library, the *Readers' Guide*, an

index of magazine articles since 1900, is a guide to more than a hundred magazines. To search through all the magazines for recent articles on aviation or football would take hours. In the *Readers' Guide* you can find the answer to your question in a few minutes.

The *Readers' Guide* is published every month. Occasionally during the year a larger number, covering two or more months, is published. In the summer the paper-bound numbers of a year are combined into a bound volume. Every three or five years these annual numbers are combined into larger volumes.

In the alphabetical list in the *Guide* an article is entered under the subject and the author's last name; a story, under the author and the title; and a poem, under the author and alphabetically according to the title under *Poems*.

Here is a typical excerpt from the *Readers' Guide*:

BUDGE, Donald

Elements of first practice. por Scholastic 34:32 +
Ap 15 '39

Notice the order of the items:

1. Author's full name
2. Title
3. The name of the magazine. Usually the name is abbreviated. See the key to abbreviations at the front of the *Readers' Guide*.
4. Volume number, before the colon
5. Page number, after the colon
6. Date of the magazine (April 15, 1939). If the magazine is published weekly, the day is given; if monthly, only the month.

Il, *por*, *diag*, or *bibliog* after the title shows that the article has illustrations, a portrait, a diagram, or a bibliography.

Like the encyclopedia and the card catalog, the *Readers' Guide* uses cross references:

RADIO plays

See Radio Broadcasting — Drama

ACTIVITY 6

What does each item in the following *Readers' Guide* references mean?

1. **BENÉT, William Rose**
Poet out in the open. Sat R Lit 19:8 Ap 15 '39
2. Some common reptiles. E. L. Palmer. bibliog il
Nature M 32:205-12 Ap '39

3. How to improve dental conditions in the United States.
C. E. Turner. Am J Pub Health 29:326-7
Ap '39
4. HEMPEL, Frieda
Sing with your heart! ed by R. Heylbut. pors
Etude 57:229-30 + Ap '39
5. Keeping the curiosity of children active. J. M. Andress.
Il Hygeia 17:469-70 My '39

Hints on Using the "Readers' Guide"

1. In looking up a current topic begin with the paper-bound numbers of the year and then work backwards through the bound indexes of previous years.
2. Find out what current magazines and bound volumes of magazines are in your library and then search for references to them.
3. Use your intelligence and imagination in looking under related topics. In preparation for a debate on "*Resolved, That the national government should censor moving-picture films,*" look first under *Censorship* and then find out whether there are any valuable articles on your topic under such headings as *Moving pictures, Motion pictures, Moral education, Moving pictures and morals, Theater, Drama, Radio.*
4. On a slip of paper copy accurately the name of the magazine, the pages, and the date.
5. After listing several references find the articles yourself if you are permitted to go to the magazine shelves; otherwise hand your slips to a librarian.

ACTIVITY 7

Using the *Readers' Guide*, answer the following questions. In your answers to questions 1, 2, 3, and 4, give for each article (1) the author, (2) the title, (3) the magazine, (4) the volume, (5) the pages, and (6) the date.

1. In preparation for a class discussion of leisure find references to three magazine articles.
2. To prepare for a debate on the question "*Resolved, That high school examinations should be abolished,*" find references to three magazine articles not mentioned on pages 243-244.
3. Find a reference to an article in which William Beebe discusses deep-sea life.
4. Find a reference to an article on the care of the eyes. Under what heading did you find the article?

5. Many of Booth Tarkington's humorous stories have been published in magazines. Find references to two of them.
6. Give the titles of three poems by Elizabeth Madox Roberts which have appeared in magazines.
7. In 1938 Mrs. Woodrow Wilson wrote an account of her life. In what magazine were the articles published?
8. In preparation for a panel discussion on "Crime and Punishment" or "Aviation" find references to three magazine articles.
9. In 1939 Eugene Thayer wrote an article entitled "Advice to Young Students and Teachers." In what magazine did it appear? What month?
10. What current magazines are in your school or town library? What bound magazines are on the shelves? How are they arranged?

Selecting What to Read

A high school pupil preparing to write on "Causes of Crime," "The Proper Treatment of the Criminal," or "The Character of Theodore Roosevelt" does not have time to read all the books and magazine articles on the subject. How shall he decide what to read? By noticing the name of the author and glancing through the article, he can usually discover whether he should return the magazine to the shelf or rack, skim the article, or read it carefully. By noting the name of the author and the date of the book, examining the title page, the preface, the introduction, and the table of contents, glancing through the book, and looking for his topic in the index, one can decide intelligently what parts of a book, if any, to read.

Useful Reference Books

Encyclopedias

Encyclopedia Americana. Numerous short articles.

Encyclopædia Britannica. Long, scholarly articles.

New International Encyclopedia. Excellent for quick reference.

Unabridged Dictionaries

Century Dictionary and Cyclopedia.

Funk & Wagnalls *New Standard Dictionary*. Everything in one alphabet as far as possible. Tables and foreign words and phrases at end.

Murray, Sir J. A. H., ed. *New English Dictionary*. Exhaustive and scholarly treatment of the derivation, meaning, changes in meaning, and use of words. Known also as the *Oxford Dictionary*.
 Webster's *New International Dictionary*. Divided page. Less common words in lower section. Gazetteer and biographical dictionary at end.

Reference Tools for the Speaking and Writing of English

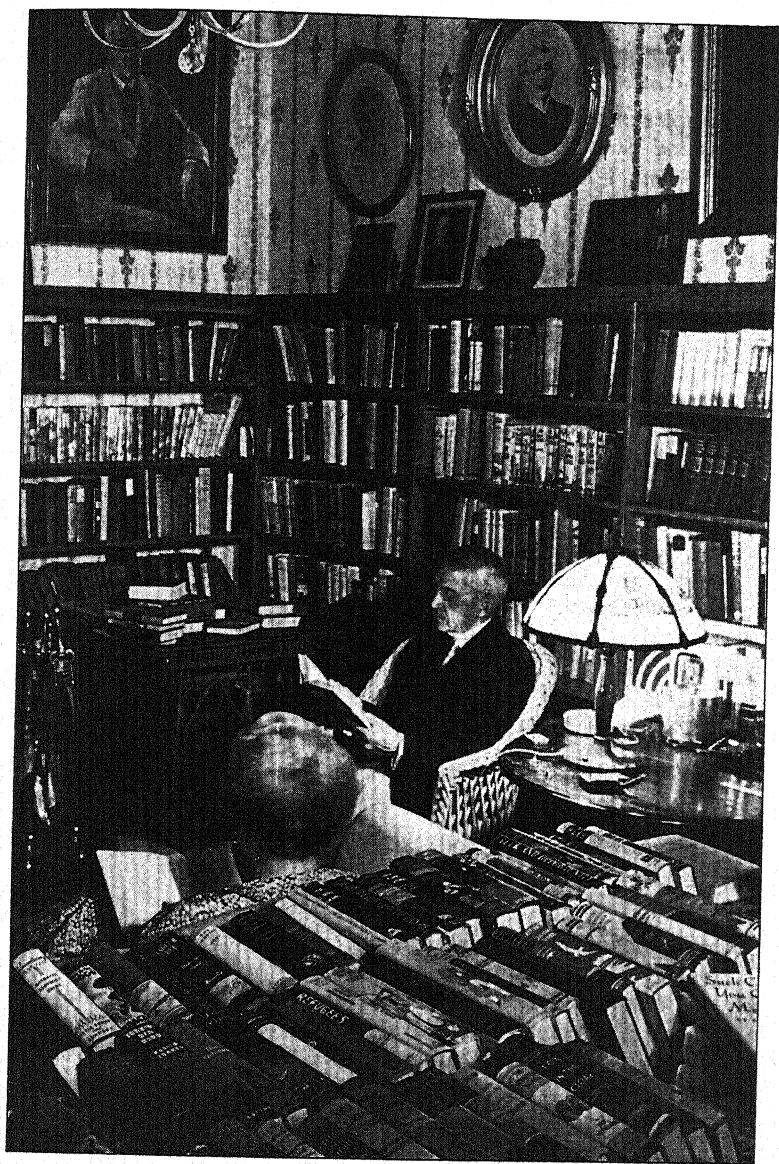
- +Crabb, George. *English Synonymes*.
- Fernald, J. C. *English Synonyms and Antonyms*.
- Krapp, G. P. *Comprehensive Guide to Good English*. A book to consult when one is in doubt about the correctness or the reputation of a word or phrase.
- Roget, P. M. *Thesaurus of English Words and Phrases*. Helpful to anyone searching for the best word to express his idea.

Annuals Giving Miscellaneous Information

- World Almanac and Book of Facts*. Useful, up-to-date handbook of statistical and miscellaneous information — for example, government, industries, population, sports, laws, armies, navies, schools, colleges, winners of Pulitzer prizes. Index at front.
- +*The American Year Book*. Happenings of the year in the United States in science, art, literature, and other fields.
- New International Year Book*. The annual supplement of the *New International Encyclopedia*. Events of the year.
- +*Statesman's Year-book*. Statistics about the countries of the world and facts about their governments.

Biography

- Century Cyclopedia of Names*. Names in geography, biography, mythology, history, art, and fiction. Pronunciation indicated.
- +*Dictionary of American Biography*. Authoritative biographies of famous Americans. No living persons included.
- +Kunitz, S. J., ed. *Authors Today and Yesterday and Living Authors*. Short biographies and portraits of twentieth-century writers.
- Lippincott's *Pronouncing Biographical Dictionary*. People of all times and nations, and mythological names. Comparatively few living persons.
- +*Who's Who*. Annual biographical dictionary of prominent living men and women, principally British. Brief articles. Present address given.



Courtesy of William Lyon Phelps and Life Magazine

As professor of modern literature at Yale University, and critic and reviewer of literature, William Lyon Phelps read rapidly, widely, and critically.

Who's Who in America. Brief information about notable living Americans. Published every other year.

Examples of books about people famous in a particular field are *Biographical Sketches of American Artists*, *New Encyclopedia of Music and Musicians*, *Who's Who in Journalism*.

Books about Books

Becker, M. L. *Adventures in Reading.* Valuable hints on the intelligent selection and reading of books.

Bennett, J. O. *Much Loved Books; Best Sellers of the Ages.* Discussion of sixty famous books, ancient and modern, with quotation and anecdote.

Phelps, William Lyon, comp. *What I Like (in Prose)*; also *What I Like in Poetry*.

Characters and Allusions in Books

+Brewer, E. C., comp. *Dictionary of Phrase and Fable.* Origin of common phrases and allusions. Fictitious characters and biographical references.

+Brewer, E. C., comp. *Reader's Handbook of Famous Names in Fiction.* Famous names in fiction, allusions, proverbs, plots, stories.

Gerwig, H. *Crowell's Handbook for Readers and Writers.* More recent than the Brewer handbooks.

Harvey, Sir Paul, comp. and ed. *The Oxford Companion to English Literature.*

Walsh, W. S. *Handy Book of Literary Curiosities.* Literary allusions, characters in books, and out-of-the-way information about books and authors.

Anthologies

Columbia University Course in Literature. 18 volumes. Selections arranged by countries and periods.

+Stevenson, B. E., comp. *Home Book of Verse, American and English, 1580-1918.* Poems arranged according to subject. Indexes to authors, first lines, and subjects. See also *Home Book of Modern Verse* and *Home Book of Verse for Young Folks* by the same editor.

Indexes to Novels and Poetry

Baker, E. A. and Packman, James. *Guide to the Best Fiction in English.* An alphabetical list of authors with annotated lists of the works of each.

- Bartlett, John. *New Concordance to Shakespeare*. Index to words, phrases, and passages in the works of Shakespeare.
- + Granger, Edith. *Index to Poetry and Recitations*. 1918. Over 50,000 poems included. Prose and verse indexed under author, title, and first line. In appendix lists of poems for special days. A supplement covers the years 1918-1928.

Quotations

- + Bartlett, John. *Familiar Quotations*. Quotations in both prose and poetry arranged chronologically by authors.
- Hoyt, J. K. *New Cyclopedia of Practical Quotations*. Arranged alphabetically by subject. The first place to look for quotations on a topic.

How to Search

The preceding lists and the descriptions of the books will help you to find more quickly in the library the answers to your questions. Suppose that you want to know how to pronounce *Odysseus* or where Robert Frost lives. Search intelligently, not wildly and blindly. Think what reference books have pronunciations of proper names and which ones have information about living people.

Pronunciation

Dictionaries, including proper names at end
Century Cyclopedia of Names
 Lippincott's *Pronouncing Biographical Dictionary*
New International Encyclopedia

Living People

Who's Who
Who's Who in America
 Kunitz's *Living Authors*
 Kunitz's *Authors Today and Yesterday*
Century Cyclopedia of Names
 Dictionaries and recent encyclopedias

While studying Tennyson, you will probably wonder where the Isle of Wight is and how large it is.

Places

Lippincott's *Gazetteer of the World*

Gazetteer section of Webster's *New International Dictionary*

Atlases

Encyclopedias

ACTIVITY 8

Answer these questions and tell where you secured the information:

1. Where is Christopher Morley's home?
2. Which of these three rivers is longest: Mississippi, Nile, Amazon?
3. When was Richard E. Byrd born?
4. What is the pronunciation of *Los Angeles*?
5. Find a quotation on honesty.
6. Find a quotation from Alexander Pope.
7. Who said, "England expects every man to do his duty"?
8. Where was Franklin D. Roosevelt educated?
9. Who won last year the Pulitzer prize for the best American novel of the year? For the best American play of the year? For the best cartoon of the year?
10. Who was Leatherstocking?
11. Who won the women's United States tennis championship in singles (outdoor) last year?
12. Where is Mount Rainier? How high is it?
13. Which college is the older, Yale or William and Mary?
14. Where was Henry Ford born?
15. Why is Florence Nightingale famous?
16. How much does it cost to send a letter to Sweden?
17. Who wrote the poem "King Robert of Sicily"?
18. What is the capital of Bolivia?
19. In which of Shakespeare's plays is the line "Ambition should be made of sterner stuff"?
20. Name a volume of poetry written by Robert Frost.
21. Which is the farther north, Constantinople (Istanbul) or New York City?
22. Who is the president of Leland Stanford University?
23. What are the qualifications for voting in New Hampshire?
24. Where and what is Poets' Corner?
25. How many people were killed in automobile accidents last year or the year before?

26. Who is the author of the poem "The Highwayman"? Name an anthology which includes this poem.
27. Who wrote the poem which begins with the line "A thing of beauty is a joy forever"?
28. Who wrote the poem "The Congo"?
29. What are three biographies mentioned in May Lamberton Becker's *Adventures in Reading*?
30. Is the word *human* properly used as a noun?
31. Is the expression "try and go with us" literary English, a colloquialism, or slang?
32. Give five synonyms of *knowledge*.
33. In what book can you find a picture of Sinclair Lewis?
34. Give two interesting facts about Neville Chamberlain.
35. Find the source of the quotation "God tempers the wind to the shorn lamb."
36. What is the meaning of the abbreviation *viz.*?
37. What books has Willa Cather written?
38. Who is the British ambassador to the United States?
39. Quote a few lines from Robert Browning.
40. Where in the *World Almanac* is the index?
41. Give a brief biography of a famous artist, musician, or journalist.
42. Copy from the *Book Review Digest* the information given about one book.

Study of Illustrations

"What is the use," Alice thought sleepily just before she began her marvelous adventures in Wonderland, "of a book without pictures?" Almost everybody agrees with Alice that an illustrated book is much more enjoyable. In addition to making the volume more attractive, artistic illustrations add to the clarity of the text and help the reader to visualize and appreciate what the author is describing or explaining. When as a youngster you read *Alice in Wonderland*, for example, you probably found that Sir John Tenniel's vivid drawings of the Gryphon, the Dodo, the Dormouse, and the March Hare made it easier for you to picture the odd creatures Alice encountered. Other well-known artists whose work you have probably enjoyed in books are Howard Pyle, Rockwell Kent, James Montgomery Flagg, Howard Chandler Christy, Dorothy Lathrop, Willy Pogany, Neysa McMein.

Drawings, of course, are not the only form of illustrations. In many books — particularly nonfiction — half-tones of photographs add vividness and clarity. To be effective a photograph must be appropriate and clear-cut and must be placed near the paragraph or paragraphs it illustrates.

In books of travel, history, or geography, maps are often supplied. Commonly technical subjects — the position of the heavenly bodies, the circulation of blood, the mechanism of a Diesel engine — are best illustrated by diagrams and charts. Both maps and diagrams should be accurate and clear.

ACTIVITY 9

Find in the library or at home a book that is attractively and effectively illustrated with drawings, photographs, maps, or diagrams and charts and another book with markedly inferior illustrations. Bring the books to class and show by comparisons the superiority of the illustrations in the first book.

Try Your Skill

1. Report to the class on some of the world's great libraries. How many books do these libraries contain?
2. Under the heading "Poems" find in the latest issue of the *Readers' Guide* the names of poems published in current magazines. Look up several of the poems mentioned and bring to class one you particularly enjoyed.
3. How many books are there in your library about astronomy? About bees? About Thomas Edison? About Tibet? Don't count parts of books.
4. How many books are there in your library by Nathaniel Hawthorne? About Nathaniel Hawthorne?
5. In your library examine the latest issue of the *Congressional Directory*. Who are the senators from your state? The representatives? From material in the directory prepare to give in class a brief biography of a senator or congressman from your state.

UNIT SIX

Investigation and Report

Qualities of a Good Report

A good report is clear, concise, and accurate. Its purpose is to condense for the reader the results of observation or investigation. If your topic is too broad, cut it down to fit your time or word limit. Express your thoughts concisely and picturesquely to hold your reader's or hearer's interest and impress your points on his mind. When a reader discovers an inaccuracy, he wonders whether the rest of the report is worth reading.

Visit to Place of Interest

To report accurately, entertainingly, and fully a visit to a place of interest, one needs to keep his eyes open, listen closely to the guide if there is one, ask intelligent questions, secure any printed pamphlets available, and take notes during the trip or immediately after.

ACTIVITY I

1. Is the following report interesting? Why?
2. Is it instructive? What did you learn from it?
3. What evidences are there that the author observed sharply during her visit?
4. Is the report clear and concise? Did you find any inaccuracy?

A Visit to Carter's Grove

When I entered the massive door of Carter's Grove, one of the oldest houses in America, I felt as if I had been transported from the twentieth century back to the eighteenth. Our hostess, who greeted us with traditional Southern cordiality, gave us a brief history of the old mansion.

"Situated on the north bank of the James River," she said, "Carter's Grove was begun in 1751 by David Minetree. The east wing, built first, was a wedding gift for Robert Carter's daughter.

There is no interior woodwork in America superior to that in Carter's Grove in design, workmanship, or beauty of wood. In the construction of the spiral staircase the architect used great skill. On each step, where nailheads would ordinarily appear, are gold inlays — a star, a crown, and a holly leaf."

After telling us these facts our hostess urged us to make ourselves at home and to look around as much as we pleased. Making the most of this cordial invitation, I began to wander around, trying to take in everything.

The sight of the spiral staircase brought to mind the story of General Tarleton, a British commander who had his headquarters in Carter's Grove during the Revolutionary War. When news of the enemy's approach reached Tarleton, he rode his horse into the house and up the stairs; and in his efforts to emphasize to his soldiers the importance of immediate evacuation struck the balustrade again and again with his saber, gouging out great pieces of wood. He not only gashed the balustrade but also destroyed artistic masterpieces. It is difficult to understand how even in time of war a man of culture — an Oxford graduate — could be so callous as to destroy maliciously works of art like those at Carter's Grove.

Next we entered a large room with beautiful paneling and intricately carved woodwork. To me it seemed as if people of long ago still sat before the fireplace and talked of bygone men and women.

"And this is the 'Refusal Room,'" came the voice of our hostess. "George Washington and Thomas Jefferson both proposed here, and both were refused."

She then pointed out two immense mirrors hanging at either end of the room. Although Chippendale, they showed Chinese influence in the design of a pagoda which surmounted each. The fireplace was made of finest Italian marble.

The next room into which we were shown was the sitting room. In it was the most beautiful chandelier I have ever seen. It was suspended from the ceiling on fragile chains and covered with drop crystals that reflected a myriad of colors when the light touched them.

"And this is the library, furnished with Chippendale bookcases. Throughout the house you will notice the Chippendale furniture. This chandelier was brought from England, and the ball beneath it is solid brass," pointed out our hostess.

From the library I turned to the dining room. Who were here? People? No, phantoms dressed in colonial attire and gliding about the dining room. Gaily they seated themselves at the long Hepple-

white table; and the wine-cart, once owned by Marie Antoinette, was pushed around. Huge platters heaped with steaming food were brought forth by phantom slaves — but no, I was dreaming; there was in reality no one there but me. The table was clear, the china cabinet was still filled with dishes, and the serving table was covered with silver and crystal.

The manor house is now connected with the kitchen, which, in my opinion, is the most interesting room in the house. The fireplace first caught my eye. There were special racks for cooking meats, and cranes of various sizes. Over the fireplace were two small cabinets, where, our guide explained, bread was placed to rise; and at either end of the fireplace was an oven for baking the bread. On a shelf in the kitchen were a candle mold and irons. One iron was for fluting ruffles, which were widely used on clothing during the seventeenth and eighteenth centuries. Other articles in the kitchen were old wooden grain crushers, earthenware mugs and pitchers, and queerly shaped wine and cider jugs.

After we had explored the interior of the mansion, we went out of doors. The lawns facing the river were terraced and led to fertile fields which had been cultivated by slaves when tobacco and cotton were the main support of the landowners.

Regretfully bidding farewell to our hostess, we left Carter's Grove, standing majestically on the banks of the James River.

— YVONNE POTTS, Petersburg (Virginia) High School

ACTIVITY 2

Report to the class a visit to a place of interest — for example, a historical landmark, an aviation field, ocean liner, a model farm, printing establishment, zoo, fish hatchery, botanical garden, broadcasting station. For help in using connectives to show clearly the relation between ideas turn to pages 51-52. Keep this self-criticism chart before you as you prepare the report:

Self-criticism Chart

1. *Valuable material*
2. *Unity — that is, nothing off the subject*
3. *Accuracy*
4. *Logical arrangement*
5. *Clear transition from topic to topic*
6. *Clear, concise, entertaining presentation*

Investigation of Sources

To be really worth while, a report should be backed up by authority. Often you will secure much of your material through conversation, interviews, personal experience, and observation. Usually, however, you will find it necessary to go also to books, magazines, pamphlets, and newspapers. Naturally the library will be the base of your operations.

First, consult one of the three best-known encyclopedias: the *Encyclopædia Britannica*, the *Encyclopedia Americana*, or the *New International Encyclopedia*. If you don't readily find what you want, turn to the index. Follow up cross references in the articles; and copy, if they look helpful, the titles of books listed in the bibliography following the main article.

Next, go to the card catalog and try to locate the books suggested in the encyclopedia and other books on your topic. With the call numbers go to the shelves and examine as many books as possible. A quick glance through the table of contents at the front of each book will help you to estimate its value to you. If it looks promising, use the index at the back of the volume to find the material it contains on your topic. Choose intelligently material that meets your particular needs.

For up-to-the-minute information use the pamphlet and clipping file and the *Readers' Guide*, which is an index to magazines. Also for general research purposes consult the reference books, which are grouped together in the library. Be independent. Ask the librarian only when you have exhausted the library resources with which you are acquainted.

Real research, which means thorough, careful investigation to find all the facts and become acquainted with various points of view, includes the preparation of a bibliography — that is, a list of the books and magazines consulted. A bibliography is valuable in supporting statements which may be questioned and in directing your reader to further information on the subject. A worth-while bibliography has complete and accurate information: author, title, volume, page, date. As soon as you find a book or magazine article which you can use in some way in your report, enter all this information on a separate card or slip of paper. If you do this accurately and at

once, you will not have to return several times later on to complete your record or correct errors. The information included in a bibliography and its form are shown in the following brief bibliography on reptiles.

Book

Ditmars, Raymond L. *Reptiles of the World*, Revised Edition. Macmillan. 1936.

Part of a book

Kroeber, Elsbeth and Wolff, Walter H. *Adventures with Living Things*. Heath. 1938. p. 51-59.

Encyclopedia article

Reptiles. In *Encyclopædia Britannica*, Fourteenth Edition. 1929. v. 19, p. 180-200.

Magazine article

Palmer, E. Laurence. "Some Common Reptiles." In *Nature Magazine*. v. 32, p. 205-212. April, 1939.

Note-Taking

As soon as you have discovered a book or magazine article which seems valuable and have made a record of it for your bibliography, you are ready to take notes.

1. Use library cards (3 by 5 inches) or small sheets of paper.
2. Write on only one side.
3. Place the topic in the upper left corner.
4. Near the top of the card write the name and the page of the book or magazine.
5. Use a separate card for each point. If two or more cards are needed for the material on a point, number them and clip them together.
6. Ordinarily jot down only facts and ideas, not the author's words. Occasionally, however, select for quotation a vivid sentence or phrase. In the report be sure to enclose this sentence in quotation marks and give credit for the quotation.
7. Make free use of contractions, the standard abbreviations, abbreviations of your own invention, and mathematical signs such as =, +, -, ∴, >, and <. As a rule, omit articles, connectives, and the verb *to be*.

Values of Reptiles

Palmer, E. Laurence. "Some Common Reptiles." Nature Magazine. April, 1939. p. 212.

Source of food, leather, oil

Greatest value=destruct. of crop enemies

—e.g., gopher snake saves farmer \$40 yr. Can follow prey into small holes.

Value > cats, rats.

8. By keeping the subject of your report continually in mind during note-taking, discard irrelevant material immediately and cut down the quantity of notes you will later be obliged to handle in writing your report. Train yourself to grasp the main points of a selection.

Giving Credit for Borrowed Material

Your sense of honesty will compel you, of course, to acknowledge your debt to authors from whom you have borrowed material. When you state an accepted fact or idea, you need not give credit to anyone. In other words, anyone has the right to say that Mercury is the smallest planet, that Thomas Jefferson wrote the Declaration of Independence, or that a whale is an animal. Such facts are public property. When you include in your report, however, a discussion of an original theory, you should by the use of such a phrase as "according to Adam Smith," "Mendel's opinion was," "Dr. Carrel believes" acknowledge that the idea is borrowed.

Occasionally you will wish to quote directly a pertinent, vivid sentence or paragraph from a book or magazine article. Obviously changing a few words doesn't make a sentence your property. In your report you can give credit for a quotation in this way: "Unlike tools of metal," H. A. Overstreet points out in *Let Me Think*, "the mind becomes sharper and

more effective with use, instead of dulled and worn. The more we make intelligent use of the various powers of our mind, the better the whole mind becomes, and the greater is the pleasure of using it."

Place a number after the quotation, and in a footnote at the bottom of the page give exact information about its source. If you are referring to a book for the first time, your footnote should include the following information: author's name, title of book, publisher, date of publication, volume and page numbers. A footnote for the quotation from *Let Me Think*, for example, would appear as follows:

H. A. Overstreet, *Let Me Think*, Macmillan, 1939, p. 5.

Perhaps later you will again quote directly from the same book. In that case you need not repeat all the information in the first footnote. Say merely, "Overstreet, *op. cit.*, p. 97." (*Op. cit.* means the book by this author previously mentioned.)

You may number your footnotes consecutively throughout your report or begin again with number 1 on each page.

ACTIVITY 3

Secure in the library adequate material for a report on one of the following topics. Also prepare your bibliography.

Natural Science

- | | |
|------------------------------------------------|---------------------------------------------------------|
| 1. The effects of alcohol on the body | 11. Technicolor and the movies |
| 2. Conservation of forests | 12. Chemistry and future wars |
| 3. Flood control | 13. Recent developments in scientific agriculture |
| 4. How nature protects wild animals | 14. Man's warfare with insects |
| 5. Making aviation safer | 15. Scientific weather forecasting |
| 6. Vitamins and health | 16. History revealed in rocks |
| 7. Preserving and restoring soil fertility | 17. Plant and animal life of the ocean |
| 8. The story of the telephone | 18. The world of atoms and electrons |
| 9. Marie Curie and her great discovery | 19. Newspaper accounts of recent scientific discoveries |
| 10. How science has lengthened the life of man | 20. Alexis Carrel (or another modern scientist) |

Social Science

1. The causes of crime
2. The prevention of crime
3. Boys' gangs
4. City managers
5. The probation system
6. What is socialism?
7. The boss in politics
8. Traffic regulation in our town or city
9. Child labor in the United States
10. Socialized medicine
11. The unemployment problem — causes, cures
12. Labor disputes
13. Housing conditions in our large cities
14. Prison reform

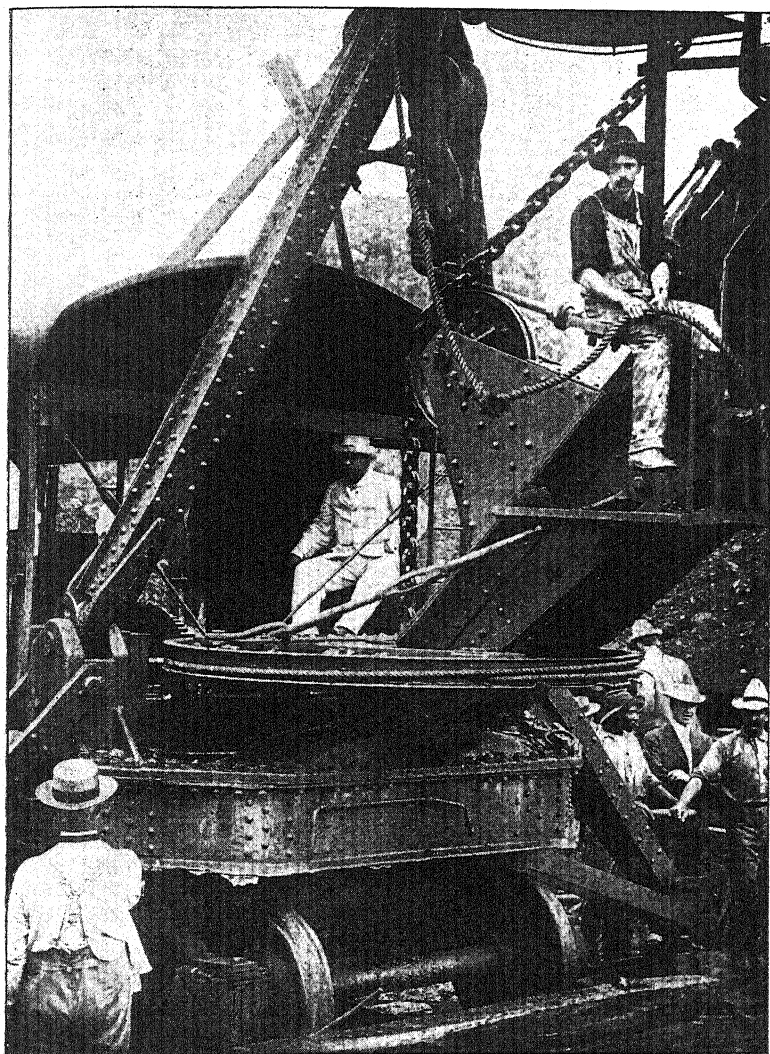
General Topics

1. The character of Theodore Roosevelt
2. The honor system in high school
3. Student government in high school
4. The theater of Shakespeare's time
5. American music
6. Apple raising
7. Puppets
8. Citizen training camps
9. Free verse
10. A great living American
11. Achievements of outstanding Negroes
12. Modern art
13. Walt Disney and the motion picture
14. The Red Cross
15. Landscape gardening
16. The Olympic games

Planning and Outlining

After securing material you must organize it. By shuffling your cards or small sheets of paper, you can easily group together those on the same topic. To arrive at main topics for your outline think what the principal divisions of your topic are and also notice the topics on which you have found most material.

You will then discover that the remaining jottings are not of equal importance. Some will serve as subtopics under a main topic, some as subtopics under a subtopic, and some will have to be dropped entirely. Frequently ask yourself, "Is this arrangement unmistakably clear and logical?" Stand off and look at your plan objectively and accept it only if it has the clearness and interest which you would like to find in another's report.



Underwood & Underwood

President Theodore Roosevelt aboard a steam shovel digging the Panama Canal. One of his outstanding characteristics was a love of new and unusual experiences.

Example of topical outline for report

Going Down!

- I. Imaginative conceptions of depths of sea
 - A. Greek and Roman mythology
 - B. Norse mythology
 - C. Fiction — Jules Verne's *Twenty Thousand Leagues under the Sea*
- II. The diving bell
 - A. Explanation of the bell
 - B. Greek invention of the first bell in 1538
 - C. Halley's bell
- III. Diving dress
 - A. First diving dress in 1664
 - B. Halley's modification
 - C. Kleingert's improvement
 - D. Siebe's perfection
- IV. The bathysphere
 - A. Meaning of word
 - B. Description — a two-ton steel ball
 - C. Improvements
 - 1. Electric light
 - 2. Telephone
 - 3. Automatic valve for oxygen supply
 - 4. Chemicals to absorb poisonous air and moisture
- V. Continued progress toward ocean's floor

Before writing or speaking the report, revise the outline carefully. It is easier to rearrange an outline than a completed report.

ACTIVITY 4

Choose four of the following. Into what logical main divisions might material for a report on each of the topics you have selected fall?

Example

Blood

- I. Composition
- II. Circulation
- III. Functions

1. Transportation in America
2. Life in colonial America
3. Henry Ford
4. Photography as a hobby
5. Accidents in the home
6. Motion-picture censorship
7. Dictatorship
8. National parks
9. Law (or something else) as a vocation
10. Dr. William Morton
11. Man's conquest of the stratosphere
12. Congressional Library

ACTIVITY 5

Below are topics for a report on X-rays. Select the three main topics and write them on your paper. Then arrange the subtopics logically under the main topics. Capitalize, number, and indent the items correctly.

1. Invisibility
2. Heinrich Geissler
3. Professor Wilhelm Roentgen
4. Characteristics
5. Discovery of flaws in wood, iron, jewels
6. Diagnosing and curing disease
7. Powers of penetration
8. Discoverers
9. Similarity to light waves
10. Sir William Crookes
11. Detection of smuggled goods
12. Uses
13. Heinrich Hertz

ACTIVITY 6

Write the outline of the report for which you have gathered material. Then test it by the seven questions in the following self-criticism chart and revise.

Self-criticism of Outline

1. *Is every main topic and subtopic on the subject?*
2. *Do my main topics cover the subject? Do my subtopics cover the main topics?*
3. *Have I too many main topics?*
4. *Does every subtopic belong under the main topic to which it is attached?*
5. *Are the main topics and the subtopics in each group sensibly arranged?*
6. *Does any point appear twice in the outline?*
7. *Is the outline correct in form?*

ACTIVITY 7

Answer these questions about the following report:

1. Does the report follow the outline?
2. Does each paragraph have a topic sentence? If so, what is it?
3. In what order are the facts arranged?
4. Is the transition from topic to topic clear and smooth?
5. Is the report clear? Accurate? Concise?
6. Did you enjoy the report? Why?
7. What, if anything, of importance did you learn from the report?

Going Down!

Man has always wondered just what is below the surface of the ocean. With vivid imaginations the Greeks and Romans peopled the seas with gods and goddesses who lived sumptuously in royal palaces. Norse poets sang of mythical Siegfried's fantastic adventures in Neptune's realm, and even in the nineteenth century Jules Verne delighted many a boy's heart with his fascinating *Twenty Thousand Leagues under the Sea*. Little did these people realize that some day real, everyday human beings would wrest from the sea the secrets which Neptune had hidden for thousands of years.

The first actual attempt to defy the ocean's depths was the invention of the diving bell, which was first demonstrated in Spain in 1538 by two Greeks in the presence of Emperor Charles V. If you float in water a cork to which is attached a lighted candle and then cover the candle with a tumbler, the result will be a crude diving bell. The air in the tumbler cannot escape, so it remains within the tumbler and keeps the water from moving up into the glass. Although the candle seems to be under water, it is really surrounded by air and continues burning "until the oxygen of the air is exhausted, and then goes out, as would the life of a man under similar circumstances."¹ In 1714 Dr. Halley attempted an improvement in the form of a queer wooden chamber loaded with lead and connected with a rubber hose to air-filled casks — truly a perilous experiment! His record descent was fifty-four feet and on that memorable occasion he remained an hour and a half in his bell.

But the diving bell did not permit its occupant to move about on the ocean's floor, so the diving suit was the next step toward deeper diving. The first one, in 1664, was made of leather with a crude helmet for the head. The versatile Halley improved on this in 1721

¹ "Diving," in *New International Encyclopedia*, Dodd, 1922-25, v. 7, p. 108.

by using for a helmet a small diving bell with a glass front. Another variation, invented in 1798 by Kleingert, was a sort of tin-plated armor for the body and leather breeches for the legs. The original of the canvas and metal diving dress now used was perfected in 1839 by August Siebe.

Still there were limits to the pressure which these devices could withstand in descending deeper and deeper into the ocean, and adventurous souls chafe at limits. The next step? Enter William Beebe with his bathysphere (Greek for "depth ball"). In this hollow two-ton steel ball Beebe has already descended more than a half mile into the water and is striving continually to better his own record in his search for a knowledge of life which exists where sunlight never penetrates. From the windows of fused quartz which cast beams of light into the black water Beebe and his assistant observe the queer creatures which float by. An automatic valve furnishes enough oxygen for breathing, while chemicals stored in racks absorb moisture and carbon dioxide. Telephone connections are maintained at all times and electric light is supplied by wires incased in solid rubber hose.

Since Dr. Beebe has not yet, however, "touched bottom," the cry descending to Davy Jones's locker is still "Going down!" — PUPIL

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Eadie, Thomas. *I Like Diving*. Houghton Mifflin. 1929.
Scott, David. *Seventy Fathoms Deep*. Holt. n.d. (no date).

MAGAZINE ARTICLES

- Klingel, G. C. "Untouched World." In *Nature Magazine*. v. 23, p. 275-7. June, 1934.
Webb, H. A. "Garden under the Sea." In *St. Nicholas*. v. 61, p. 46-47. November, 1933.
Winters, S. R. "Beebe to Attempt Record Deep-Sea Exploration." In *Literary Digest*. v. 117, p. 26. April 21, 1934.

Writing the Report

Remember that your reader has not studied the subject as you have and make it easy for him to keep pace with you.

Examples will be helpful in planting an important point firmly in your reader's mind. Use illustrations freely; they will add zest to your report, which may otherwise be a mere listing of facts and statistics.

ACTIVITY 8

Write the report for which you have been preparing. Use the questions under Activity 7 as a self-criticism chart. Build efficient sentences (Handbook, page 540-566). Choose correct, exact words (Handbook, pages 592-617).

Book Report

The book review is a common type of report. Why do magazines and newspapers print pages of reviews of books, motion pictures, plays, operas, art exhibits, concerts, and recitals? Of what use are book reviews? By helping us to decide what books we ought to read and giving us information about the books we haven't time to read, reviewers make us more intelligent about books of the day. In the field of contemporary literature reviews are as useful as a history of literature is in the realm of older books: they guide and inform. Well-written book reviews are also entertaining.

The first job of the critic is to find answers to these questions: (1) What was the author's purpose? (2) Was his purpose worth while? (3) Was his purpose accomplished? If so, how? The topics of a review vary with the type of book read. A fiction or drama report may be a discussion of a number of these topics —

- I. The effect the author produces
- II. The way he produces that effect
 1. Setting — time, place, atmosphere
 2. Plot — probability, suspense, climaxes, movement of story
 3. Scenes that would be effective on the stage
 4. Characters
 5. Theme or central idea
 6. Beginning and ending
 7. Contrast
 8. Clearness, force, and beauty of style — word choice
 9. Humor

III. The best part of the story

IV. Reasons for liking or disliking the book

V. Comparison with other books by the same author or by other authors

That is a long list. Of course, no book review includes a discussion of all these topics. It is better by use of incidents, illustrations, and citations to prove three or four points than to mention and discuss vaguely a dozen. A pointed reason for liking or not liking the book makes an effective ending of a report.

Many of the topics given under fiction and drama may be used in a report on poetry. Other topics often discussed are —

1. The sound — meter, rime, rhythm, onomatopoeia, alliteration, most melodious lines
2. Word pictures
3. Feelings expressed by the poet or aroused in the reader
4. Lines worth remembering
5. Word choice

A report on a biography should tell what the person discussed has done for the world, what he has added to the available hope, goodness, beauty, knowledge, or contentment. Useful topics are —

1. The lasting work done by the subject of the biography
2. His early experiences as a preparation for his lifework
3. His traits
4. His ideals
5. His handicaps and hardships
6. Assistance in achieving success
7. The author's style
8. The fairness and accuracy of the biographer
9. A comparison with other biographies
10. The reasons for liking or disliking the book

Internal Revenue

BY CHRISTOPHER MORLEY

Last night I traveled around the world. I rode a bicycle in Bermuda. I helped to dock the *Aquitania*. I rode in the cab of the

Twentieth Century Limited. That isn't all I did, either. I met George L. Ely of West Rupert, Vermont, who sells the "real stuff" in maple sugar. I learned that *The Tempest* is the best guidebook to Bermuda and that the Moran family is a clan of tugboats. How did I crowd so much into one night? I read Christopher Morley's delightful collection of essays, *Internal Revenue*. Here's a book that offers everything — excitement, humor, adventure, and odd bits of information all presented in Mr. Morley's informal style. By all means read *Internal Revenue*. — PUPIL

ACTIVITY 9

After reading the preceding review, write a lively, pointed, entertaining one-paragraph report of a book you have read recently. Choose correct, accurate, forceful words (Handbook, pages 592-617).

Guns of Burgoyne

BY BRUCE LANCASTER

*Reviewed by Stephen Vincent Benét in New York
Herald Tribune "Books"*

The terrible, terrible Hessians — at least by reputation — have long played an important part in American folk-demonology. They were ruthless mercenaries hired by a cruel English king to shoot and plunder clear-eyed American farmers, and whenever one of them bit the dust Freedom gave a patriotic yell. At least that's the way I got it from *The Boys of '76*. But in this long and meaty novel of Burgoyne's ill-fated expedition, Mr. Lancaster redresses an historic injustice and tells an admirable and stirring tale. His very hero, Kurt Ahrens, is a Saxon from Dresden, an officer in the service of Hesse-Hanau and a gunner under Burgoyne.

The book starts, appropriately, with the forced enlistment of bewildered recruits from the fields and workshops of Hanau — apprentices, tapsters, coopers, farmers — hired out by their Prince at thirty thalers a head to voyage to a new, wild country and fight men they had no quarrel with at all. It ends with Freiherr Kurt Ahrens' individual acceptance both of America and the American idea and with the quite unforeseen and unpredictable absorption of many of his Hanauers in the American scene. They had come to fight, and they fought with stolid courage while the fighting was going on. But once it was over — well, there was the good farmland, where a man might plow his own fields without being bothered by princes.

Mr. Lancaster's main theme is, of course, Burgoyne's unlucky campaign, and he has brought the events and the men who made them vividly to life. We follow the cumbrous, conglomerate, gay-uniformed army that was to cut the rebellion in two, from Crown Point to the end at Saratoga. We see it, sweating its way through unaccustomed wilderness, harried and sniped at and bushwhacked by a rabble of brown-shirted farmers who would not stand in line of battle to be properly shot down, but melted away before a parade-ground charge, only to reform quickly, strike again, pick off gaudily dressed officers with waspish precision, and generally defy European rules of war. And, in the end, we see the bewildered capitulation — and see it through the eyes of a man who has come to realize just what sort of thing he has been fighting. For Arnold won Saratoga — but General Homesickness and General Wilderness were also in the campaign.

As for Kurt Ahrens himself, he brought an expert knowledge of artillery, a common-sense point of view on military matters, and a heart he was soon to lose to the American girl, Judith Hunnewell, who could shoot as well as a man but knew German from her father's books and independence from the air she breathed. Their love story is a pleasant thread that helps tie the book together. It is not merely thrown in as a sop to the reader's interest, and it is genuine.

Mr. Lancaster has given us a first-class story from the American past. The history is there — and fascinating history it is. But it doesn't stick out in chunks; it is part and parcel of the narrative. And, despite the length of the book, there is a fresh vividness to the telling that carries the reader steadily along. You are never conscious of the notebook behind the story — though Mr. Lancaster must have filled a good many of them. It left one reader — and a reader used to historical novels — wanting to know more, not only about Kurt Ahrens and his Judith, but about the luckless Convention troops, fumbled between two governments and doomed to rot till Yorktown. In fact, Mr. Lancaster could have gone on till Yorktown, as far as I'm concerned. Perhaps no better compliment could be paid.

ACTIVITY 10

Clip from a magazine or a newspaper a good book review and paste it on a sheet of paper. Then beside the review write a list of the topics the critic discusses and tell why you think the review a good one.

ACTIVITY 11

Write a clear, convincing, and entertaining review of a book you have read recently. Base it on a number of the topics listed on pages 96-97. Avoid trite phrases by explaining directly and pointedly why you like or dislike the book. A mere telling of the story or the life of the author is not a review. Build correct, efficient sentences (Handbook, pages 540-566). Choose words which mean exactly what you wish to say.

Secretary's Report

A secretary's report is a record of the business transacted, the motions passed, the committees appointed, and other important happenings. It should be concise, clear, and pointed.

In some English classes the pupils in turn act as secretary, write the minutes in the secretary's book, and read them in class or write them on the blackboard. Marie Herzog, for example, acts as secretary on Monday, takes notes, writes the minutes of the meeting, reads the minutes on Tuesday, listens to the criticism of the pupils and the teacher, makes corrections, and then passes the secretary's book to Clara West, who acts as secretary of Tuesday's meeting.

The secretary's report of a meeting of an English class should, as a rule, include the date, the assignment for the next recitation, important announcements or business, a résumé of the work done, and a summary of what the class learned during the period. When you write a report of a meeting of your class, avoid stereotyped expressions. Omit matters of daily class routine which all the pupils understand — for example, "The class met in Room 208"; "The class came to order when the bell rang"; "The teacher then took the attendance"; "When the passing bell rang, the class was dismissed." Keep in mind three purposes of the secretary's report: (1) to help the pupils at the beginning of a period to review the work of the preceding period; (2) to let the absent pupil know exactly what he missed and to guide him in the making up of his work; (3) to give the secretary valuable practice in summarizing and in reading aloud. Of course, you know that practice of any

sort — summarizing, tennis, chess, or typing, for instance — is of real value only when you take pains and do your best.

Example

November 3, 19—

Miss Jergens began the work of the period by dictating the assignment for November 4. The class was instructed to read carefully pages 263-289 and 324-349 of *Microbe Hunters* in preparation for a test on the work of David Bruce and Walter Reed.

Miss Jergens then turned the class over to Mr. Hamer, the class chairman. After a brief talk on "Modern Science," the topic of the day's panel discussion, Mr. Hamer introduced Miss Wolf, the first speaker. In her talk on "Science in the Home" Miss Wolf pointed out that years ago people did not have in their homes such modern conveniences as washing machines, electric lights, vacuum cleaners, telephones, radios, and air-conditioning equipment.

Next Mr. Schreiber spoke on "Methods of Microbe Hunters." After describing Koch's discovery of the anthrax bacillus, Mr. Schreiber discussed the four steps of microbe hunting: (1) isolate probable germ; (2) grow germ in artificial culture media; (3) inoculate animal with suspected germ; (4) if animal dies, dissect it and look for germ. In conclusion Mr. Schreiber told how scientists stain germs to see them more easily under the microscope.

In his discussion of medical science today the third speaker, Mr. Deal, pointed out that it is only within the last fifty years that new scientific methods of prevention and cure of disease have been accepted. Because of them the life expectancy of a baby has, within thirty years, been raised fifteen years. To fight pneumonia, one of the chief causes of death, physicians have prepared serums. Although there are thirty-two different types of pneumonia, certain kinds are so rare that five serums cure ninety-five per cent of all the cases. Mr. Deal also briefly discussed cancer, which is a malignant and abnormal growth of cells, and stressed the need for early treatment of the disease. In early stages many cases can be cured by surgery, X-rays, or radium.

The last speaker, Mr. Stein, told about Polaroid, a thin flexible glass. Light is composed of vertical and horizontal rays. The vertical light rays are essential for sight; the horizontal rays cause glare. Polaroid eliminates the horizontal rays. Invented by Edwin H. Sand, this glass is used for cameras, sun glasses, microscopes, and telescopes.

After the speakers had answered several questions, members of the class joined in the discussion. Next Miss Jergens was called on

for a criticism. Miss Wolf was criticized for talking to the floor rather than to the class and for telling the class what everyone knew. Mr. Schreiber, on the other hand, had evidently investigated his subject thoroughly and spoke clearly and effectively. Mr. Deal was commended for interesting material. Occasionally, however, he mumbled instead of speaking clearly, and during his talk mispronounced *apparatus*, *benignant*, and *Becquerel*. Several times Mr. Stein failed to make technical details clear to the class. He lacked vigor and animation and depended too much upon his notes.

During the period the class learned many interesting facts about modern science and received valuable pointers about preparing and delivering a speech.

David Schwartz
Secretary

ACTIVITY 12

Write, when your turn comes, a secretary's report of an English recitation. Summarize thoughtfully the work done during the period. Leave out unimportant details of the class routine.

Try Your Skill

1. In preparation for writing a brief biography interview a celebrity, any other useful citizen of your city or community, or a leader in your school. If possible, select someone with an eventful career and a colorful personality. To ask intelligent questions find out in advance everything you can about the interests and achievements of your subject.
2. Report to the class two or more points of view on a controversial subject — the foreign policy of our government, for example. Gather your material from newspaper editorials and magazine articles.
3. Prepare an oral report on a major problem facing our government. Suggestions are unemployment, foreign policy, crime, old age security, adequate medical care for all. Include in your report experts' suggestions for solving the problem.
4. Gather information and write a report on a contemporary author whose books you have read and enjoyed. Include a brief biography. Tell what type of books he writes and why you find them interesting.

UNIT SEVEN

The Motion Picture

Why Study the Motion Picture?

HAVE YOU ever watched a chemist in a research laboratory analyzing a product for quality and purity? He takes samples of the specimen, tests them painstakingly for every reaction, and compares the results with his table of standards. If the comparison is favorable, his stamp of approval is the purchaser's protection against fraud and poor quality.

Every week eighty-five million people in the United States attend the motion pictures. Perhaps you are one of them. By what standards do you choose the film on which you spend your money and (what is more important) your time? It's fun to know, the advertisers tell us. Let's find out what we can reasonably expect of a good motion picture. Just as a chemical compound, like water or sodium chloride, is composed of elements, so a good motion picture is a clever compound of many elements. Let's form our own consumers' research laboratory to examine these elements and set up a table of standards. Then if we discover that a picture is properly compounded, we can give it our endorsement or stamp of approval, enjoy it ourselves, and recommend it to our friends.

Story

The story, an important element in the eyes of movie-goer and producer, may be adapted from a stage play or a novel, or it may be written by professional scenarists. For the screen it must be translated into action. Usually it involves a conflict between forces (good and evil, duty and pleasure, wealth and poverty) that mounts steadily toward a climax and ends quickly but sensibly. When almost six hundred feature pictures are produced a year, it is impossible to expect a genuinely new plot for each picture. But original handling or a fresh approach can transform an old idea into a valuable film.

The story should deal with timely problems, problems important to us. We may well feel cheated if we are given a "fake ending" — one that is really no solution to the tangled situation into which characters have been led. Except in fantasies like *Snow White* or *The Wizard of Oz* and in romances, we have a right to demand reality. A true and complete picture of life as we know it holds for most people a greater fascination than the unreal stock romance of class B pictures.

Dialog

In our modern motion picture the story is told to the audience by action (pantomime) and dialog. The latter, to be effective, should be natural, significant, cleverly timed, and wisely seasoned with real humor. It should not retard the progress of the story. Since there is, ordinarily, pause in action when the characters speak, too much chatter will destroy the effect of the performance.

Theme

Underlying the story, perhaps only hinted at by the dialog, is the theme of the picture (self-sacrifice, love for humanity, "crime doesn't pay"). Very often it furnishes a motive for the story and helps to unify the action. If it is a wholesome, worthwhile idea, honestly portrayed, clearly stated, the picture will cause many people to think seriously about a vital problem. On the contrary, an unwholesome theme attractively presented (that crime is colorful and romantic, for instance) can be a powerful force for evil.

Stories fall naturally into certain types — comedy, fantasy, farce, melodrama, musical, mystery, social drama, and tragedy. The last two are more likely to have serious themes; comedies usually have themes handled rather lightly.

ACTIVITY 1 — *Humor in the Photoplay*

By using as a basis motion pictures (not slapstick comedies) you have found genuinely humorous, formulate by class discussion standards for rating the humor of a photoplay. Perhaps the following questions will guide your discussion:

1. Did the humor depend on situation, dialog, or pantomime?
2. Was it kindly humor or enjoyable only at the expense of some race, nationality, profession, or physically handicapped person?
3. What, in your opinion, was its purpose?
4. Was it important to the development of the action and characters or merely incidental? Was it made up largely of wisecracks, puns, and gags?

After drawing up standards for rating the humor in motion pictures, apply these standards to humor (1) on the radio, (2) in advertisements, (3) in the books you read, (4) in the "funnies."

ACTIVITY 2 — *Comparing Films and Their Sources*

The recent filming of the classics, both novels and plays, provides abundant opportunity to observe how a screen story is made from a book. Compare a film based on a book with the book. Examples of books which have been filmed are: *Treasure Island*, *Dr. Jekyll and Mr. Hyde*, *A Tale of Two Cities*, *David Copperfield*, *A Christmas Carol*, *Tom Sawyer*, *Huckleberry Finn*, *The Prince and the Pauper*, *Captains Courageous*, *Of Human Bondage*, *Pygmalion*, *Alice in Wonderland*, *The Three Musketeers*, *Wuthering Heights*, *Alice Adams*. Some points of discussion might be:

1. *Omissions*. Should the film follow the book closely? Why? What omissions in plot or character were made in the photoplay under discussion? Why?
2. *Additions*. Were scenes and characters added in the film under discussion? What? Why?
3. *Rearrangement*. Were any changes made in the sequence of events? What? Why?
4. *Value*. Was the filming of this book worth while? Why?

ACTIVITY 3 — *Comparing Photoplays and Books*

Prepare to take an active part in the discussion of one of these topics:

1. What advantages does the motion-picture producer have over the novelist or playwright? Under what disadvantages does he work?
2. What type of novel makes the best screen play? Can you name any important novels that would not make good photoplays? Give your reasons.
3. Is it preferable to read the book first or see the photoplay first? Why?

ACTIVITY 4 — *Comparing Photoplays*

In an oral report compare the story, characters, theme, and humor of two motion pictures. How much emphasis is placed on the idea? How much on action? Organize your comparison, using proper word bridges to make clear your transition from point to point (see pages 51-52). Speak distinctly. Pronounce every word correctly (Handbook, pages 634-648).

Acting

Have you a favorite actor or actress? What is the basis for your admiration? The really fine actor builds his reputation on poise rather than on physical beauty, on perfection of voice rather than on perfection of features, on excellence in even the smallest role rather than on cheap fan magazine publicity. Of course, he must be wisely cast. In *Marie Antoinette* the extraordinary resemblance between the portraits of Marie, Louis XV, Louis XVI, and De Fersen and their screen counterparts was often pointed out. But more important than this was the actors' vivid portrayal of the parts. To give a sincere and moving performance, an actor must live the role. Then he will play the part simply, naturally, without affectation. His performance will be convincing.

ACTIVITY 5

By keen observation, careful planning, and the use of picture-making phrases (see pages 388-391), write a description of a particularly fine bit of characterization in a motion picture seen recently. Choose one scene only, not necessarily the most important scene. Describe the pantomime that accompanies the dialog. How do facial expression, habits, use of hands, dress, and speech help to build up the characterization? Choose correct, accurate words (Handbook, pages 592-617).

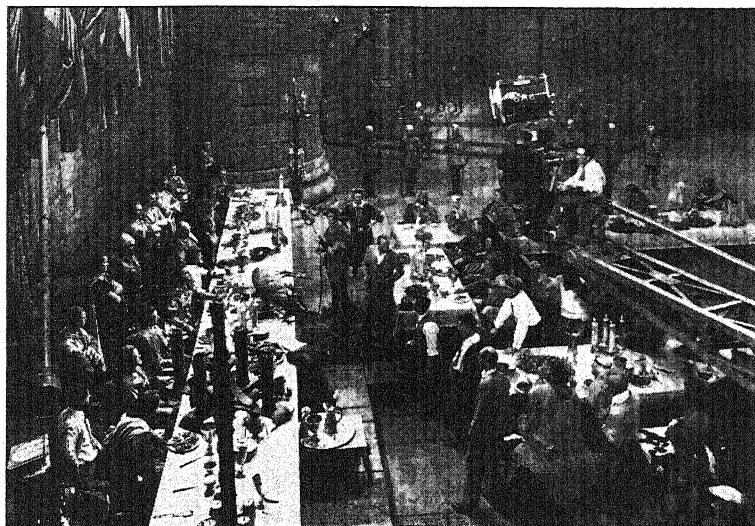
ACTIVITY 6

Can a photoplay give an honest, impartial portrait of a historic figure? What have you learned about the personality and life of historic figures from screen characterizations? Of what value is the



International News Photos

Spencer Tracy, preparing for the title role in *Edison the Man*, absorbed background at Dearborn with the aid of Henry Ford.



Keystone View Co.

Filming a scene from *Robin Hood*. The camera is supported by a steel boom.

photoplay in the study of history and biography? In your discussion you may refer to the following films and similar films:

The Barretts of Wimpole Street, *Victoria the Great*, *Conquest* (Napoleon), *Daniel Boone*, *Juarez*, *The Story of Louis Pasteur*, *The Life of Émile Zola*, *Mary of Scotland*, *Marie Antoinette*, *White Angel* (Florence Nightingale), *The Buccaneer* (Andrew Jackson and Jean LaFitte), *Alexander Graham Bell*.

ACTIVITY 7

How many film actors and actresses would you call great? Evolve through class discussion a set of standards by which you can rate acting ability. Include such items as versatility, poise, speech, and emotional power.

Lights! Sound! Camera!

On the cameraman and the sound director often depends the success or the failure of a picture or a star. With his lights, lenses, and filters the cameraman must be ready to produce any illusion from the white glare of Arctic ice to the dappled forest shadows. In a close-up he may reveal every blemish in pitiless detail or in lovely soft tones produce flawless perfection. His long shots must give us background and general impressions. His close-ups draw our attention to dramatic details, the most fleeting expressions of emotion. His technique must be flawless. But he must also be an artist, blending scene with scene so skillfully that we are not conscious of transition. To prevent a "spotty" or poorly organized film, the cameraman uses fade-outs and trick shots to indicate the passage of time and change of scene.

Working with the cameraman is the sound director. With his microphones he must pick up sounds from a whisper to the roar of a hurricane. In addition he must synchronize music, voice, and incidental sound effects so that they do not distract from the illusion of reality but rather heighten it.

ACTIVITY 8

Of the following technical terms used by the cameraman and sound director, how many can you define? When you give your definition, explain also the process involved, and describe clearly

one example you have noticed in a recent film. If you're curious, see pages 301-322 of Kiesling's *Talking Pictures* or pages 71-97 of Lewis and Rand's *Film and School*.

angle shot	dissolve	flash	release
cinematographer	dubbing	mixer	scenario
close-up	fade-out	pan shot	slate
continuity	filter	prop man	stand-in
cut-back	flag	quickie	wipe

ACTIVITY 9

What advantages does the screen have over the stage in telling a story, displaying action, and portraying emotion? How are the cameramen and sound directors responsible for these advantages? Refer specifically to motion pictures and at least one stage play you have seen. What advantages has the stage over the screen?

Screen Arts and Crafts

About two hundred seventy-six different industries, arts, and crafts are employed in the filming of a single motion picture. Upon this army of workers depend the naturalness and effectiveness of the background. Settings and costumes must be authentic down to the last detail, especially in a period picture. Make-up must transform the beautiful star into a wrinkled old woman so skillfully that she seems perfectly natural even under the exacting close-up. Incidental music must suit the period of the play, create the right mood, and prepare us for important action. Yet for the men and women who make icicles, spin cobwebs, create dust storms, build castles, and fashion wigs, the highest praise is that to us their creations look like the real thing.

ACTIVITY 10

Choose a motion picture and be ready to report to the class on some phase of the background: setting (interior and exterior), costume, make-up, music, or special effects. To gather worth-while material consult the card catalog (see pages 66-72) for books in your library on the motion picture.

Direction

The director is the alchemist who must fuse the isolated elements of a film into a unified whole. Together with the producer he presides over the story conference to choose a good plot, he supervises the scenario writing, he initiates the necessary research. Then the important job of casting must be done with care; models of costumes and sets must be approved. When the actual filming of the scenario begins, it is the director who must interpret the story, coach the actors, originate for cameraman and sound director new tricks to catch significant action and emotion.

Since the motion picture is photographed by scenes and not in regular order, the director, with the cameraman, must select the best shots and blend them so that no breaks are apparent. Then follows the editing to catch mistakes (the "boners" which movie-goers enjoy detecting). On the director, as on the conductor of the symphony orchestra, falls the responsibility for the finish, the originality, the sincerity, and the significance of the performance.

ACTIVITY II

Make a list of the directors whose work you have seen, together with the titles of their pictures. By reference to these films explain the statement, "The director is the most important single individual in the movie industry."

Values

Granted that a picture has a fine cast, a good director, and an entertaining story, what is its effect on the millions who see it and may be influenced by it? Naturally, since you go to the movies for recreation, it is the entertainment value of a picture that chiefly interests you; but a film may have a social value also. The following questions may help you to decide the social value of pictures you have seen or will see.

1. Is the story wholesome?
2. Does it encourage and hold up for admiration right relationships — between parents and children, for example?

3. Does it defend ideals of peace, justice, self-sacrifice, freedom, honesty?
4. Does it give a true picture of life today (or in some historic period)?
5. Does it deal frankly and honestly with problems facing your community — crime, political corruption, unemployment, the assimilation of immigrants?
6. Does it treat with tolerance different racial, national, and sectional groups?
7. Does it treat controversial issues (strikes, war, class hatred) impartially?
8. Does it leave you with a changed attitude or a desire to take action?

ACTIVITY 12

1. Recommend to the class a picture which you believe to have real social value. What is its theme? What is the problem presented by the story? What is the solution? Is the solution fair, justifiable, logical? Is the situation realistically presented by characters and setting? What was your reaction to the photoplay?
2. Observe carefully a newsreel. How much of the time is given to pictures of conflict (strikes, war)? Do you detect any bias in this photographic reporting? Is it possible for newsreels to influence public opinion? How?

Shopping for a Movie

Do you choose your photoplays with as much intelligence and care as you use in buying a hat or a pair of shoes? Since you can't see every picture, you must often base your choice on another's judgment. Advertisements and publicity office blurbs naturally will make the most of phrases like "stupendous spectacle" and "epic of the age" in selling their wares. The reviews in the reputable newspapers and magazines are your best guides. The *Parents' Magazine*, for example, publishes in each issue a trustworthy guide to current photoplays.

Motion-Picture Reviews

The motion-picture review follows the general outline of the book report (pages 96-99). It usually includes a general

estimate of the production, then a sketchy outline of the plot — seldom revealing the ending — and finally a criticism of the work of actors, director, and technicians. The value of a review to the reader depends on the reviewer's originality, his ability to state his ideas with clarity and emphasis, and his understanding of the elements and values of a successful picture.

Brief review

Good-bye, Mr. Chips (MGM) — Social Drama

DIRECTOR: Sam Wood. CAST: Robert Donat, Greer Garson, Terry Kilburn. Screen play by R. C. Sheriff and others from the novel by James Hilton.

A rare pleasure is offered in this delightful screen production of a character created by James Hilton. Robert Donat distinguishes himself in his sincere and delicate delineation of Mr. Chips, a shy and gentle master in an English public school, which he enters as a young man and teaches in for many years, endearing himself to the hearts of all. Although unassuming, the drama of his life is crowded with both interesting and pathetic experiences, the greatest of which is his courting and marriage. Katherine (Greer Garson) brings into his life a radiance and beauty which he never loses. The scene in his classroom the day of her death is one of the high spots of the picture, displaying the actor's ability to express silently his deep sorrow. The picture teems with intimate and homely details, with touches of humor. The traditions, discipline, and codes of an English public school are clearly defined, and the scenes showing the time-worn buildings interesting. A well-selected cast adds to the charm of this delightful picture, and the director is to be congratulated on his sympathetic handling of a production which leaves with the spectator a feeling of contentment. Family. — *Selected Motion Pictures*

ACTIVITY 13 — *Photoplay Reviews*

1. Clip from newspapers and magazines and paste in your notebook two or more motion-picture reviews. Underline the important points made by the reviewer. How much space is devoted to plot? To characterization? To direction? To technicalities? What is the general estimate of the picture? Does the reviewer use meaningless stock phrases? Circle them. Do his criticisms seem just? What additional topics should be covered in a good

review? Does the review make you want to see (or to avoid) the film?

2. Prepare an oral review of a recent motion picture. Keep in mind the elements of a good film discussed earlier in this unit. Use an attractive introductory sentence that will catch the interest of the class and indicate clearly your estimate of the picture. Illustrate your points. Use specific words; avoid *interesting, nice, pretty, terrible, good*. Speak distinctly and pronounce every word correctly (Handbook, pages 634-648).
3. You probably have seen a motion picture recently that you would like to recommend to your classmates (or perhaps to advise them to avoid). Write a concise, readable review. List at the beginning the producer, the author, the director, and the principal actors. Build efficient sentences (Handbook, pages 540-566). The corrected reviews may be filed in a spring binder for the use of the class when they choose their motion pictures.

Does It Pass the Screen Test?

Whether you attend motion pictures regularly or only occasionally, it's fun to keep a record of the films you see and your estimate of them. At the end of the year you can check your ability as a critic against the decisions of the Academy of Motion Picture Arts and Sciences. Copy the chart on pages 114-115 into your notebook and score every picture you see. How many of your screen purchases pass this screen test with flying colors?

ACTIVITY 14 — *Motion-Picture Magazines*

Bring to class and report on a popular motion-picture magazine. What are the special features included? What is the purpose of the biographies and photographs of stars? Is the information reliable? Are the reviews candid, unbiased? Compare this magazine with the *Hollywood Spectator* or the *National Board of Review Magazine*. Consider the type and the importance of features and the reliability of the information. Then rate the magazine as worthless, unreliable, generally reliable, or authoritative.

ACTIVITY 15 — *Bulletin Board*

Let groups of three, serving in turn as a Bulletin Board committee, post the latest reviews of outstanding pictures, clippings about coming photoplay events, advertisements of films, stills of good current films, and the best reviews and reports by members of the class.

THE MOTION PICTURE

STIC PHOTOPLAY SCORE CARD¹

City, _____

Director _____

Admission Paid _____

My personal reaction to the picture: beginning to end, and there was nothing I have been improved. I was perfectly

Multiply Score by Weight to Get Weighted Score

HAVE YOU EVER
or bus? Perhaps
man scans the
studies the wo
finds what he
tion.

ally, but felt that in one or two parts for improvement. As a whole, it was
ough picture, but it was not up to the
It was second-rate.
as just so-so, hardly worth the price of
sh I had gone to some other picture. A
it.
orth the price of admission, nor the time
it. There was no satisfaction in it for

Score Weight Weighted Score

The business
ment to help
If enough per
opinion may f
lature to pass
also point out

(and the picture)
us, epical
or timely
le
ortance
tioning
cture)
times
e most part
g developments, but in the main or-

15

10

10

There are many
select? Which
random a paper
he may select
people who can
decide upon a
several and ex
will show you

ontribution toward improving social
ce. Makes audience more tolerant of
er races and religions). Shows horror
injustice, snobbery, greed, jingoism.
e propaganda for special interests.
phasis on sex or crime. Gives insight
test advantage of its opportunities to
tribution to society
t contribution

10

1. Is it a tab
tabloid forces

ous

2. How many
puzzles? Colum
est number of
Furthermore, t

ment and continuity
eloped
ses, but manages to hang together
nsistencies

10

DIRECTION	Multiply Score by Weight to Get Weighted Score		
	Score	Weight	Weighted Score
+3 Strikingly imaginative +2 Unusual, convincing +1 Smooth, good o Irregular, spotty -1 Dull, weak		10	
ACTING (speech and characterization included) +3 Sincere, convincing, intelligent by all members of cast +2 All acting adequate, some exceptional +1 Poor acting by one or two o Whole cast below standard -1 Poor, ham acting by all		10	
PHOTOGRAPHY AND LIGHTING +3 Distinguished; high artistic merit; helps interpret story +2 Exceptionally good +1 Good but not unusual o Ordinary -1 Poor		5	
SETTINGS, COSTUMES, MAKE-UP, PROPERTIES +3 Noteworthy for beauty, authenticity +2 Appropriate +1 Acceptable o Inappropriate, inaccurate -1 Crude, hackneyed, ugly, gaudy, overdone		5	
DIALOG, SOUND AND MUSICAL EFFECTS +3 Natural; true to situation; music (if any) well reproduced +2 Satisfying; or good as comedy effects +1 Adequate o Distracting effects -1 Unnatural, false		5	
CASTING +3 Every actor admirably suited to the character he is supposed to interpret +1 One or two characters miscast o Majority miscast		5	
NAME (TITLE) OF PICTURE +3 Appropriate and attention-getting +2 Appropriate +1 Commonplace o Misleading -1 No connection with the picture whatever, or sensational		5	
Total weighted score \longrightarrow			
{ Divide Total Weighted Score by } Percentage Score { 3 to Get Percentage Score. }			

¹ Reprinted by permission of *Scholastic* from Sarah MacLean Mullen's *How to Judge Motion Pictures*.

UNIT EIGHT

City, School, and Class Newspaper

THE CITY NEWSPAPER

Functions

HAVE YOU ever watched people reading newspapers in a train or bus? Perhaps a boy chuckles over the "funnies," a businessman scans the financial pages or the editorials, a housewife studies the women's page or glances at the society news. Each finds what he is looking for, whether amusement or information.

The businessman may find in the editorial columns an argument to help him form an opinion on an important question. Enough persons make up their minds in this fashion, public opinion may force a dishonest politician to resign or the legislature to pass a new law. Newspapers inform and amuse but also point out undesirable conditions which should be remedied.

Judging a Newspaper

There are many newspapers published daily. How shall we select? Which one shall we choose? When one picks up at random a paper on a newsstand, he may buy news or scandal; he may select matter intended for intelligent readers or for people who can read only monosyllables. The best way to decide upon a worth-while newspaper is to secure copies of several and examine them carefully. The following questions will show you what to look for in each.

1. Is it a tabloid or a standard-sized paper? (The size of a tabloid forces editors to omit or shorten important stories.)
2. How many pages are devoted to news? "Funnies" and puzzles? Columns and reviews? Advertisements? (The greatest number of pages, of course, should be devoted to news. Furthermore, the paper should not be top-heavy with adver-

tisements.) Are the articles on books, music, art, motion pictures, and the drama interesting and informing?

3. Are the advertisements in good taste? Do they make extravagant claims? (No reliable paper accepts an advertisement which is intended to defraud the public.)

4. Is enough space devoted to foreign and national news? (It is very important to know what is going on outside our own town.)

5. Are spaces between stories or at the ends of columns filled with statistics and other odd bits of information such as might be found in an almanac? (This is called "boilerplate." It is kept on hand to fill up space when news is lacking.)

6. Does the main headline run across the entire front page? Is it in large, startling type? (Most conservative newspapers save these "streamer" or "banner" headlines and large type for events that are of world-wide importance.)

7. Do the headlines summarize the story accurately or are they misleading? (Since many persons depend solely upon headlines for their information, the headlines must not be biased or inaccurate.)

8. Does the newspaper "play up" (emphasize) crime, scandal, and sensations — for example, murders and divorces? Are the pictures interesting and informing or are they put in to attract the sensation-seeking reader? Does the paper report fully inventions and scientific discoveries? (Some newspapers appeal to the emotions rather than to the intelligence of readers.)

9. Is the English clear, correct, concise, dignified, or coarse and sensational? Are there mistakes in spelling, punctuation, grammar, position of words? (These show careless or hasty revision or proofreading.)

10. Are the news stories based on facts or on rumors? Have the reporters got the facts, got all the facts, and got the facts straight? ("It was learned on highest authority" and "It is believed that" are signs that the reporter is dealing in rumors.)

11. Do the news stories show favoritism or hostility toward any group? (Although the editorials of most newspapers support a particular political party, reliable papers try in their news columns to be fair to all. If an important story about a

specific group is "played down" [dismissed in a few paragraphs], it is a sign of bias or prejudice.)

12. Do you find any story which appears to have been published because someone insisted upon it or to have been written to further someone's selfish interests? (Occasionally, for example, a critic writes a review praising a poor book because the paper is carrying a large advertisement of it. In this case the editor, who should be impartial, is allowing himself to be swayed by the business manager, whose responsibility it is to see that the paper makes money.)

ACTIVITY I

1. Dr. Clyde Miller, director of the Institute of Propaganda Analysis, said recently, "The *New York Times*, the *New York Herald Tribune*, the *Chicago Daily News*, and the *Christian Science Monitor* are the finest newspapers in the world." Borrow one of these papers from the library and examine it to check Dr. Miller's statement. Base your analysis upon the preceding questions.
2. Examine critically your favorite local paper and answer the twelve questions about it. How will your increased understanding of the paper affect your attitude while reading it?
3. Using the twelve questions, compare two newspapers published in your city or community.
4. Is it desirable to read conservative, liberal, and radical newspapers? Democratic, Republican, and independent? Why?

Reading the Newspaper Intelligently

Two persons are reading the same issue of a newspaper. "Nothing here at all," yawns one. "Listen to this yarn!" exclaims another enthusiastically. After he has read it aloud, his companion remarks in a bewildered tone, "Funny, I didn't see that." Much depends upon the ability to read a newspaper intelligently.

Assuming then that we have bought a reliable paper, let us see how we can get the most information and enjoyment for our money and time. No one reads a newspaper from first page to last, as he reads a novel.



By special permission of the Saturday Evening Post; © 1939 by the Curtis Publishing Co.

"Mustn't bother Daddy until he finishes his morning paper."

News Stories

Instead of turning immediately to the comic strips, let's pause at the front page, which carries the latest and most important news. The headline of the "lead story" (always placed in the upper right-hand column) catches our eye. We read the "lead" (first paragraph) and the "subheads" (a long story is broken up by titles between sections). Not being particularly interested in the details, we glance at other stories on the page, read all the headlines, a few of the leads, and one or two of the stories on topics in which we are interested.

If there is on the front page an index to the paper, we consult this, making mental notes to watch for the stories we wish to read. We then turn to pages two and three.

An ordinary reader skips some pages and skims others. Although he usually spends no more than a split second deciding whether or not to read a story, subconsciously he has considered several things: Are the facts as condensed in the headline interesting? Is the event one he should be informed about? Does the story appear under the name of a well-known reporter or correspondent? Does the date line (i.e., "Shanghai, March 6 —") include the name of a war-torn city or a far-off, romantic town which promises excitement or atmosphere? Does the story throw new light on an old subject?

Departments

Finally we come to the departments: sports, society, finance, theater, screen, radio, books, art, music, women's news, education, shipping, crops, police, weather, army, navy, real estate, obituaries. We may pause here to read thoroughly a few reviews or articles or go hurrying on. Of course, we shall not overlook such a special feature as an entertaining cartoon or humor column, the signed article of our favorite news commentator, or the day's chapter of a good book the newspaper is printing.

Editorials

Arthur Brisbane said, "An editorial can do four important things: teach, attack, defend, praise." He added that teaching is the most important, attacking is the easiest, and defending and praising are often neglected.

When we arrive at the editorial page our attitude will change. Most of the news stories we have skipped or skimmed. Now we shall decide what editorials are worth reading and then read them carefully and thoughtfully.

The editorial writer aims to guide public opinion by a skillful use of persuasion. Therefore he must put himself in the reader's place and look at the matter from the reader's angle. His topic is usually taken from the day's news.

In tone, editorials vary from the serious or impassioned to the humorous, whimsical, or lightly satirical. Like Addison and Steele, who believed that they could effect reforms by making vice ridiculous, many editorial writers use humor and good-natured banter to achieve their purposes. The editorial writer should always be courteous, fair, and fearless.

ACTIVITY 2

In your examination of a paper have you come across any columns or reviews which you would enjoy reading regularly? Bring the list to class and be prepared to "sell" each one to fellow pupils.

ACTIVITY 3

1. What is the purpose of the following editorial? Is the purpose expressed? If so, is it repeated in succeeding paragraphs?
2. Is the subject important enough to justify the amount of space devoted to it? Why or why not?
3. List the arguments or examples used by the writer to prove his point. Are they convincing?
4. What topic is discussed in each paragraph?
5. How would you describe the tone of the editorial? Is it appropriate?

My Country 'tis of Thee¹ . . .

In this land of ours, this America, the man we choose as leader dons at no time uniform or insignia to denote his constitutional position as commander-in-chief of armed forces. No member of his cabinet, no civil subordinate, ever attires himself in garments significant of military power.

In this land of ours, this America, the average citizen sees so little of the army that he has not learned to distinguish between a major and a lieutenant from his shoulder straps. When the chief executive addresses his fellow countrymen they gather about him within hand-clasp distance. Goosestepping regiments are not paraded before him. When he speaks to the civilian population it is not over rank upon rank of helmeted heads.

In this land of ours, this America, there is no tramp of military boots to entertain the visiting statesman. There is no effort to affright him with display of mobile cannon or of facility for mass production of aerial bombers.

In this land of ours, this America, there is no fortification along the several thousand miles of the northern border. In the great fresh-water seas that partly separate it from another dominion no naval craft plies the waters. Along its southern border there are no forts, no show of martial strength.

In this land of ours, this America, no youth is conscripted to labor on devices of defense; military training he may take or leave at option. There is no armed force consistent with a policy of aggression. The navy is built against no menace from the western hemisphere, but wholly for defense against that which may threaten from Europe or Asia.

In this land of ours, this America, one third of the population is

¹ Winner of the Pulitzer prize for the best editorial of the year.

foreign born, or native born of foreign or mixed parentage. Our more numerous "minorities" come from fourteen nations. The native born, whatever his descent, has all political and other rights possessed by him who traces his ancestry to the founding fathers. The foreign born of races that are assimilable are admitted to all these privileges if they want them. We have "minorities" but no minority problem.

In this land of ours, this America, the common citizen may criticize without restraint the policies of his government or the aims of the chief executive. He may vote as his judgment or his conscience advises and not as a ruler dictates.

In this land of ours, this America, our songs are dedicated to love and romance, the blue of the night, sails in the sunset, and not to might or to a martyrdom to political cause. Our national anthem has martial words and a difficult air. But if you want to hear the organ roll give the people its companion — "America . . . of thee I sing." In lighter patriotism we are nationally cosmopolitan. Unitedly we sing of Dixie or of Ioway, where the tall corn grows, of springtime in the Rockies, or of California, here I come.

In this land of ours, this America, there is not a bombproof shelter, and a gas mask is a curiosity. It is not needed that we teach our children where to run when death-hawks darken the sky.

In this land of ours, this America, our troubles present or prospective come from within — come from our own mistakes, and injure us alone. Our pledges of peace toward our neighbors are stronger than ruler's promise or written treaty. We guarantee them by devoting our resources, greater than the resources of any other nation, to upbuilding the industries of peace. We strut no armed might that could be ours. We cause no nation in our half of the world to fear us. None does fear us, nor arm against us.

In this land of ours, this America, we have illuminated the true road to permanent peace. But that is not the sole moral sought herein to be drawn. Rather it is that the blessings of liberty and equality and peace that have been herein recounted are possessed nowhere in the same measure in Europe or Asia and wane or disappear as one nears or enters a land of dictatorship of whatever brand. This liberty, this equality, this peace, are imbedded in the American form of government. We shall ever retain them if foreignisms that would dig them out and destroy them are barred from our shores. If you cherish this liberty, this equality, this peace that is peace material and peace spiritual — then defend with all your might the American ideal of government. — *The Oregonian*, Portland

ACTIVITY 4

From several different papers clip and compare editorials on the same topic. Which are more readable? What is the purpose of each? Which rely upon opinion and which upon facts? Do any appeal to your prejudices or emotions? Can you find traces of humor, whimsy, satire? Is use made of direct quotations, historical facts, references to literature, or statistics? Is the paper conservative, liberal, or radical? Republican, Democratic, or independent? How did you decide?

Expressing Your Views

An English gentleman of leisure, it is said, spent his time writing to the editor of the *London Times* indignant letters protesting against real and imaginary evils. While few persons have the time or desire to imitate him, everyone sooner or later wishes to teach, attack, defend, or praise — for example, to express his pleasure or displeasure at something printed in the daily newspaper. Most newspapers provide space for these letters to the editor.

To write a good letter you must have a definite opinion and express it clearly, convincingly, and courteously. To make yourself clear you should tell why you are writing. To be convincing you should include several good reasons to support your opinion. And to save the editor the trouble of blue-penciling your work, you should be as brief as possible. A compact closing sentence clinches your point. Most persons sign their full names, but some use initials or such terms as "Indignant Taxpayer," "Dog Lover," "Bewildered."

ACTIVITY 5

1. What is the purpose of the letter on page 124? How does this type of letter differ in form from the ordinary business letter?
2. Clip two letters from your daily paper. Why was each written? Is each clear, convincing, courteous?
3. Write a letter to the editor of the local paper on a subject like law enforcement, traffic regulation, public manners, cruelty to animals, care of trees, man's summer garb, muzzling dogs, forest fires, better streets, beautifying the community, public playgrounds, parks, a better public library, a new high school build-

ing, better bus service, sidewalks, street lights, burglaries, parking areas, cleaner streets, or a swimming pool. Inform, convince, persuade.

Higher Premium for Smokers

To the New York Herald Tribune:

I live in an apartment house which provides homes for eighteen families. Last November there was a fire in one of the apartments, such a dangerous blaze that the police ordered all the residents out of the house. Now again, this June, in another apartment, there has been a fire, fortunately not so bad.

Both these fires seem to have been caused by cigarette smokers. How many other fires in the city in the last year have been caused by smokers? Smoking adds to the fire hazards of all of us. Should not the smokers pay for this extra hazard? I think the insurance companies might well charge a higher premium for insurance on the homes of smokers. In apartment houses the landlord could put this extra charge into the rent. There should be some recognition of the smaller danger of fire from nonsmokers in cities, as well as in forests.

C.

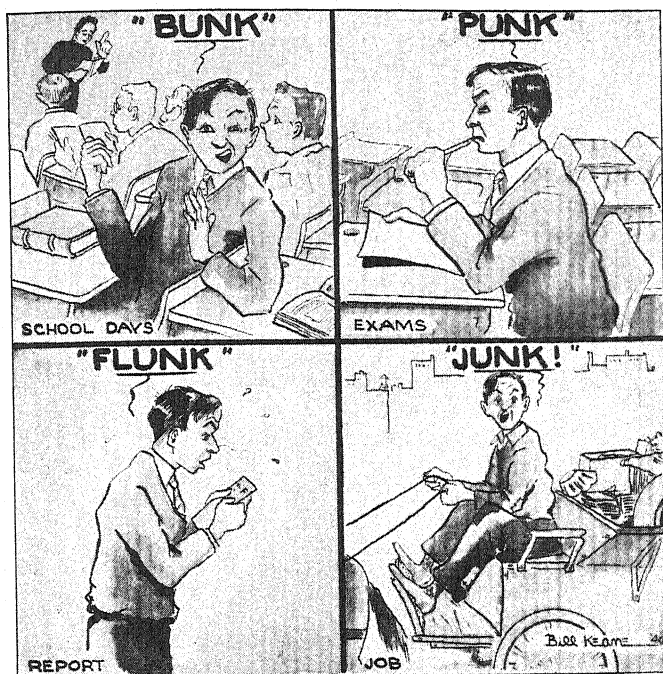
New York, June 29, 19—

THE SCHOOL NEWSPAPER

News Sources

Stories in a city newspaper come from many sources. In addition to correspondents stationed in state and national capitals and in important foreign cities, most newspapers subscribe to at least one news service, such as the Associated Press or United Press, which sends them stories from all over the world.

In some large cities there is a service which "covers" the important local news. Whether or not a paper subscribes to the service, its own staff reporters are always stationed at known sources of news. A reporter's assigned territory is called his



Good News, Northeast Catholic High School, Philadelphia

"beat." Beats include the city hall, police headquarters, courts, the municipal building, county headquarters, police station houses, and the water front. In addition, almost every reporter receives at times hints or complete stories from heads of various organizations, from acquaintances, or even from strangers who write or telephone to the newspaper.

The school newspaper usually subscribes to no news service, nor does it have a far-flung news-gathering machine. Yet it covers its own territory thoroughly. Its search for news is intensive rather than extensive.

Sources of school news — happenings of interest to a large number of students — include the principal's office, the office of the administrative assistant or dean, offices of heads of departments, chairmen of faculty committees, individual teachers, the school librarian, the school nurse or dietitian, the custodian, faculty advisers and presidents of clubs, coaches and captains

of teams, student organization and class officers, individual pupils, and Parent-Teacher Association and alumni organization officers.

School news may be gleaned from games, club meetings, faculty meetings, lists of honors and awards, debates, parties and entertainments, Parent-Teacher Association meetings, alumni meetings, and interesting activities of a class. There are many possibilities for unusual stories.

ACTIVITY 6

What news source do you suppose yielded the following story? List stories of unexpected happenings which have appeared in your school paper.

Small Ornithic Family Of Peeping Thomases Located on Premises

SOME Greenville High School students may not realize it, but a small family of five is living on the school premises.

Every day they peep in through the windows at the many students in the classrooms. Perhaps they are wishing for a chance to get inside and obtain an education, but they get little attention.

Yes, you have probably guessed it. The small "roomers" are none other than a family of birds!

Above a window on the west side of the school building, where a brick has fallen out, our family is sheltered from the icy January winds. — *Greenville High News*, Greenville (South Carolina) High School

ACTIVITY 7

Examine a copy of your school paper to determine from what source each story came.

The High School Reporter

To have a wide-awake school newspaper, reporters must be on their toes. A reporter who never lets a story escape him

and who can "dig one up" where apparently none existed is described as having a "nose for news."

Just as necessary as the ability to find news is a devotion to accuracy, brevity, and clearness — the ABC's of newspaper work. Most important of these is accuracy. For example, no reporter worthy of the name ever guesses at anyone's middle initial — he verifies it. Nor does he in a story refer to a teacher as "Mr. Jones." He writes "Mr. Harvey Jones" or "Mr. H. F. Jones" (always first name or two initials) and adds, "boys' swimming coach," or "faculty adviser of the Art Club," or "of the Mathematics Department." Similarly a school event is not merely held "in the school." It is held "in the girls' gymnasium," "in the auditorium," or "in the library." A good reporter gets all the news, gets it first, and gets it straight.

Ethics

While many codes of ethics have been drawn up for reporters, they may be summed up in a few words — fairness and consideration. A reporter who is fair never writes a one-sided story — he gets both sides. A considerate reporter never hurts feelings or damages reputations just to make a story interesting or amusing. He never quotes anyone without first securing that person's permission and, most important of all, never violates a confidence.

Structure of News Story

If you compare a news story with a magazine article or a composition, you will discover that the news story cannot be divided into the familiar "introduction," "body," and "conclusion." A newspaper account tells the story two or three times and, unlike a short story, has the point or climax at the beginning. The headline summarizes the story. The reporter crams all important facts into the first paragraph (the "lead"); retells the story, adding important details in the second paragraph, and saves less important details for succeeding paragraphs, which again repeat the story. This technique has two advantages: it enables the reader to get the gist of the story by reading only the headline or the first paragraph, and it

enables the editor, when space is limited, to shorten the story by cutting paragraphs from the end without running the risk of leaving out an important fact. The reader can get an outline of the day's news by glancing at headlines; a greater amount of information by reading headlines and leads, and a complete picture of the day's events by reading the entire stories.

The Lead

The first paragraph or "lead" of a news story is usually a concise summary which answers the questions "Who?" "What?" "When?" "Where?" "Why or how?" It plays up one of these angles as most important, usually by starting the opening sentence with it.

Meeting to choose court staffs and acquaint the new members with court procedure (*why*), the Freshman-Sophomore Court (*who*) held its initial session (*what*) in Room 300 (*where*), Friday, September 9 (*when*). Judge Robert Olsen (*who*), assuming his office for the first time, gave a brief talk on his plans for the ensuing semester (*what*).

ACTIVITY 8

1. What questions does each of the following leads answer?
2. What is featured in each lead? Rewrite each lead, playing up a different angle.
3. With what grammatical element does each lead begin? In what other ways may the lead begin? Clip and bring to class illustrations.

1

Rehearsals are being held daily in preparation for the Glee Club's program, "A Rhapsody in Blue," to be presented in the auditorium, Monday, May 29, at 8:15 p.m. This program is composed of modern classics. The entire show is student directed.

2

Scoring 868 points out of a possible 1000, the Lincoln News was rated as All-American Pacemaker, one of the 10 best high school papers in the country out of 967 entries, for the fifth time, by the National Scholastic Press Association's Critical Service.

3

As Walter Gambill, president of the John Marshall chapter of the National Honor Society, announced the names of the new members in assembly last Monday, each candidate was led to the candle-light stage.

ACTIVITY 9

Write the leads for three news stories of happenings in your class or school. Underscore the words that indicate what is to be featured in the story. What questions does each of your leads answer?

Paragraphs .

The paragraphs of a news story are always brief, varying in length from fifty to one hundred words. Each is a unit in itself, and because the story may be cut to fit into a small space, is not connected too closely with the preceding or following paragraphs. The most important idea is always placed at the beginning.

Newspaper Style

Newspaper English should be crisp, clear, and vivid. Vary sentence length and structure. Bear in mind that the active voice is stronger than the passive. Avoid the excessive use of the compound sentence; frequently subordinate one of the ideas and make the sentence complex. When you have finished writing, go back and eliminate all unnecessary words and sentences. If you do not, the copyreader's blue pencil will. Make an effort to begin sentences and paragraphs with a punch so that readers will be induced to continue.

In *City Editor*, Stanley Walker speaks of "our blunt Saxon tongue" and advises the reporter to use verbs that "cut and leap and bounce." The news writer should use short, simple words and depend on vivid action verbs rather than upon adjectives. Avoid pompous, inflated writing known as "journalese." In this type of writing fish are "finny denizens of the deep" and birds "our feathered friends." Search always for the exact, picture-making word. Don't depend upon worn-

June '39
Grade 12
No. 8

The Central Student

CENTRAL HIGH SCHOOL, DETROIT, MICHIGAN

School Will
Reopen
September 6
Thursday, June 8

Largest Class in School's History to Be Graduated June 21

Masonic Temple Is the Scene of Music Festival 600 Pupils Participating in Presentation Climaxes Year's Musical Activities

Victor Kolar, Emblems Conductor, Will Make Appearance as Guest Director of the School Orchestra in "The Swan and the Skylark".

Bringing a highly successful and varied year to a close, Central's most dramatic under the direction of Mr. Harry W. Kolar, will present its final musical festival at Masonic Temple.

Under the leadership of Mr. Kolar, the school orchestra, which will all be the solo after concluding the presentation of "The Swan and the Skylark", has been a most successful one. The orchestra, under the direction of Mr. Kolar, has been a most successful one. The orchestra, under the direction of Mr. Kolar, has been a most successful one.



12-B officers and members standing at Ball place for commencement.

39 Centralite Will Appear Tomorrow

Night, Stiggins, Constance Put Glamorous Finale to Advertising Campaign

Series Payment Plan Inaugurated

After several months of advertising, the Centralite series will be presented in the evening at Masonic Temple.

Heavy Ballot Installs New 12-B Officers

Students of the 12-B class have elected their new officers. The new officers are: President, Harry W. Kolar; Vice President, Victor Kolar; Secretary, Harry W. Kolar; Treasurer, Victor Kolar.

Final Meeting Of Science Club Will Be June 14

The Science Club will hold its final meeting on June 14. The club has been very successful in its activities.

Admission 12-B Officers

The 12-B officers have been elected. The new officers are: President, Harry W. Kolar; Vice President, Victor Kolar; Secretary, Harry W. Kolar; Treasurer, Victor Kolar.

Reunion of Scribes, June 17, Promise to Be Grand and Glorious

The Scribes will hold their reunion on June 17. The reunion is expected to be a very successful one.

Central's 607 12-A's Await Commencement Exercises at Cass Tech

Oscar Hall Will Deliver Commencement Address With Dr. Frank Cook Presenting Diplomas; Class Day Exercises and Dance to Be June 20

Grads, Pupils Cut Capers Next Friday

Max Galt and Orchestra To Play After Giving By Almond Association

Masonic Temple Scene of Event

12-A officers and members standing at Ball place for commencement.

12-A Class Day Ceremonies End Senior Activities

Following their final exercises, the 12-A class will hold their senior activities.

Pettis Procures Patents For Unique Blackboard

Mr. Pettis has secured patents for his unique blackboard.

12-B Graduates

The 12-B graduates will hold their graduation exercises.

R.O.T.C. Officer Gains Laurels

Edward Green, 12-A of study hall 10, is a member of the ROTC.

Final March Class School Debate Session

The final march class will hold their debate session.

Calendar of Events

Friday, June 8 - Commencement exercises.

Front page of a school paper

out, colorless, or vague terms such as *nice, fine, thing, person*. Remember that a *boat* can be a *sleek transatlantic liner, a birch-bark canoe, or a squat tug*.

ACTIVITY 10

Turn the following pompous sentences into vivid, concise English.

1. Roosevelt's football gladiators will do battle this afternoon with Jefferson's army of pigskin chasers.
2. The ornate decorations were wonderful and reflected to the full the remarkable ingenuity of the Senior Class.
3. The conflagration in the towering edifice was extinguished before it damaged the council chamber of the city fathers.
4. The staff of life had been banished from the festive board by more elaborate edibles.
5. He eagerly hastened across the greensward to his parental domicile.

Editorializing

The personal opinion of the reporter should never be reflected in a news story. The inclusion of personal opinion, called "editorializing," is limited to signed reviews, highly personalized columns, and the editorial page. "An interesting speaker," "delightful informality," "attractively decorated" are out of place in news stories.

By-Lines

Most reporters write anonymously. By-lines ("By John Cook") are usually given at the discretion of the editor for unusually fine work in uncovering or writing a story.

Features and Human Interest Stories

Two important types of stories that cannot be classified as regular news items are features and human interest stories.

The *New York Times* defines a feature as "an article especially prepared to supplement the news columns as background, interpretation, or comment on some special event or person in the news." It frequently grows out of a news story. For example, an announcement that a well-known person is to speak



Ewing Galloway

What feature story does this picture of a boy with his dog and lamb suggest?



Acme Photo

Shirley Temple being interviewed by the press

in assembly may be followed by a feature giving an account of the speaker's education and achievements.

"A human interest story, on the other hand," says the *New York Times*, "is a news story which has an emotional appeal. Heroic dogs, runaway children — these are the stuff of which human interest stories and news oddities are made." Feature stories inform; human interest stories entertain.

Unlike news stories, features or human interest stories frequently withhold an important fact till the end of the story to arouse curiosity.

ACTIVITY 11

1. Which of the following is a news story? Which is a feature? Which is a human interest story? How did you decide?
2. Does the news story contain any editorializing? What is stressed in the story?
3. What humor is there in the feature story? What pathos in the human interest story? List the unusual or picture-making words and phrases in these stories.
4. Clip from school or city newspapers and bring to class a news story, a feature story, and a human interest story. Be ready to prove that you have classified the stories correctly.

Bill Coleman, Glass Student, to Make Trip in Jalopy to New York This Summer

By Al Baldock

In days of kerosene lamps the ambition of every American youth was to become President. Now, however, youth dreams of becoming a jalopy owner. Bill Coleman realized this dream when he bought an ancient Model T Ford touring car. He traded an older jalopy and \$20 for this marvel of engineering.

After spending \$50 for tires and accessories, he made a trial flight. Everything was satisfactory, wind-burned face and sundry bruises notwithstanding.

Bill has taken many short trips in his car, but the crowning achievement is to come this summer. He plans to drive to New York. Whether the

jalopy will survive the trip is debatable, but we wish him a happy journey free from all technical disturbances.

Coleman, who tinkers with the car on spare afternoons, has coaxed 65 miles an hour out of it. It managed to pass state inspection and carries a bright sticker on the windshield as proof.

Backing this car out of his driveway, Bill usually pauses at intervals to let the smoke clear away. Amid frequent explosions he lurches into the street and takes his jubilant load of passengers to school each morning.

— *The High Times*, E. C. Glass High School, Lynchburg, Virginia

'Penny' Guards Body of 'Fang,' Killed by Hit-Run Driver

By CHARLOTTE GEIER and MARGIE HALL

Playful Fang, beloved pet of the Cunningham children, is dead. While Fang was crossing 91st Avenue near 113th Street, on October 7, a passing motorist struck him. Two other cars hit the dog before he was discovered and carried to a bare spot of ground beneath a tree. His boon companion, Penny, took watch over the inanimate body of his friend, growling when others tried to touch the stiffening form.

Mrs. Cunningham, crying, notified the Department of Sanitation, because she didn't want her children, who were passionately attached to Fang, to see him when they returned from school.

Fang was the pet of the entire Cunningham family. He was a little, black, long-haired mutt, playful and gentle. He and Penny had been friends for about six months. Penny is a mongrel and is very old for a dog. He is owned by Melville Greene, a student at Richmond Hill.

Penny was shivering with cold and

grief as he lay beside his dead pal's body. When Grandpa Cunningham came out and put Fang gently in a box, Penny bristled angrily. He knocked the box over, and carefully dragged the pathetically limp little body out. Thereafter, until the men from the Department of Sanitation arrived, he allowed no one to approach.

When the men came in a garbage wagon to take Fang away, they had to fill out a Sanitation Department report. "Hit-and-run accidents like this are very common in New York," they explained. One of them sympathized with the Cunninghams. "Gee, it's a shame," he said.

Soon after they had left, Penny got up and went disconsolately away. He seemed to realize his friend was gone forever.

Fang has departed from the land of dogs and men, and has left grief and heartache behind him. — *Domino*, Richmond Hill High School, New York City



Staff Photo by Sam Landau

PENNY GUARDS PAL'S COLD FORM

290 Graduate Next Thursday

Climaxing four years at Crane, 290 students will step across the stage of Bartholf Hall to receive their graduation diplomas on Thursday, January 26, at eight o'clock.

The guest speaker will be Mr. George Halas, president of the Chicago Bear football team. Mr. Grimes, class sponsor, will also speak.

Aaron Kolom, who leads the Big Ten, will give the valedictory address. Other graduates to speak will be Mayor Leonard Brody and Mike Lauriente, president of the class, who will present the class gift.

The entire class will sing the class song, written by Miss Ann Mulligan, history teacher. — *Crane Tech Chronicle*, Crane Technical High School, Chicago

Headlines

Although the headline is the last part of a news story to be written, it is especially important, because it both attracts attention to the article, or advertises the news, and tells the story briefly. Headlines save the time of the reader by giving him the news in a few words and also by guiding him to the news stories in which he is particularly interested.

Hints on Writing Headlines

1. *In short words tell graphically and specifically the gist of the article.*

(General) Child is lost in city.

(Better) Baby explores Bronx till posse finds him.

2. *For past happenings the present tense of a verb is either expressed or understood in each part of a head. Use the active voice, if possible. Because a strong verb is the key to a good head, avoid such weaklings as is and has.*

(Weak) Kerr is first in contest.

(Better) Kerr wins short story contest.

For future happenings use the future tense or the infinitive: Dramatic Club to Present 'Ruddigore.'

3. *Omit ordinarily the articles a, an, and the, the verb be, the conjunction and, and titles like Mr., Captain, Doctor, and Professor. Avoid other omissions.*
4. *Use only recognized abbreviations. Avoid excessive abbreviation.*
5. *Don't divide a word at the end of a line.*
6. *Avoid negatives and repetition of words.*
7. *Use punctuation marks sparingly. Substitute single quotes for double.*

Counting the Headline

A newspaper office regularly has a chart which shows all the headlines used in that paper. Three such samples follow. After selecting a suitable head for the story, find how many units long each line is and then write a head that fills or approximately fills the measure but does not overrun it. Type is metal and cannot be compressed or stretched.

1. Important news

*Step-line or
drop-line..*

STUDENT BODY ADOPTS REVISED HONOR SYSTEM

Pyramid

Meeting of Sixth Form and Masters,
Monday Night, Ends Arbitration
Over Two Week Period

Crossline

NEW CONSTITUTION IN 'NEWS'

Pyramid

Bryant, R. Rowe, W. Sharpe, R. Brown
Selected by Upper Two Forms
For Honor Committee

2. Less important news

Step-line

Pocket-Sized Gardens Grown in Laboratory

3. Feature story or news story

**Whirling Metal Victrola Record Recalls
Vivid Impressions of Last Night's Dance**

For headings in capitals count $\frac{1}{2}$ unit for *I* and for a comma, period, hyphen, apostrophe, or single quotation mark. Count 1 unit for other letters, figures, and punctuation marks and for spaces between words.

For headings in capitals and small letters count ordinarily $\frac{1}{2}$ unit for small *i* and *l* and for a comma, period, hyphen, apostrophe, or single quotation mark. Count one unit for other punctuation marks, for small letters except *i*, *l*, *m*, and *w*, for figures, for spaces between words, and for capital *I*. Count $1\frac{1}{2}$ units for small *m* and *w* and all capitals except *I*.

In an *inverted pyramid* of two or more lines each succeeding line is shorter than the one above it. The *step-line* or *drop-line* is a headline of two or more lines about the same length. The first line is flush to the left, each succeeding line is indented to the right, and the last line extends to the right column rule.

ACTIVITY 12

Count each line in the three preceding headlines. The answer for the first line of the first head is 19; for the first line of the second head, $20\frac{1}{2}$.

Other Forms of Headlines

The *flush-left* or *no-count* headline has lines of unequal length, all of which are flush to the left. Notice that the second deck is stepped to the right.

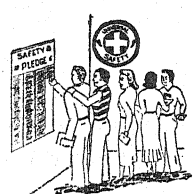
Sophomore Girls Top Honor List With Forty-Seven

Senior Girls Run
A Close Second
With Forty-One



Central High Times

Volume 1 Number 1 Public Opinion
A NEW CRUSADE FOR YOUTH By Franklin



Dangers Of "Jay-Walking" Impressed Upon Students

Initial News Of Safety Club Is To Impress Students With Necessity Of Crossing Only At Crossing Signs Or Pedestrian Signals. It Was Chosen Yesterday.

OPENING member in the Central today's daily program for the members of the student body to applications of a very popular subject, "Cross Street Crossing."

During the last meeting of the Central today's daily program for the members of the student body to applications of a very popular subject, "Cross Street Crossing."

Declarations Held In January

Severe Girls' Contest Will Be Held This Year To Make Friends

This year's girls' contest will be held in January. The contest is a severe one, and the girls are expected to make a good showing. The contest is a severe one, and the girls are expected to make a good showing.

Minority Of Control Students Set Off

Headed By William Smith

A group of students, headed by William Smith, have set off a minority of control students. They are expected to make a good showing.

PTA Increases Membership

Boy's Loan Fund Is Being Continued In Colorado

The PTA has increased its membership. The boy's loan fund is being continued in Colorado.

Wildcats Favored Over La Janta Tigers

Students Will Attend Sports Final Home Team's Game Tomorrow

Students will attend sports. The final home team's game is tomorrow.

Sophomores Lead Honor Roll

Junior Fall Second Place Senior And Freshman Are Last 25 Place On List

Sophomores lead the honor roll. Junior fall second place, senior and freshman are last 25 place on list.

Manuscripts Must Be In By Jan. 5

Students And Teachers For Writing Contest

Students and teachers for writing contest. Manuscripts must be in by Jan. 5.

Students To Visit

Students To Visit

Students to visit.

Students To Visit

Students To Visit

Students to visit.

Pupils Urged To Cooperate By Joining Safety Club

New Group To Be Formed At Central With Only Cadets As Members; Students' Justice Organization Must Stop

Pupils urged to cooperate by joining safety club. New group to be formed at Central with only cadets as members.

EDITORIAL PROGRAM

Students Urged To Cooperate

Students urged to cooperate.

Students Urged To Cooperate

Students Urged To Cooperate

Students urged to cooperate.

Students Urged To Cooperate

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Students urged to cooperate.

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Students urged to cooperate.

The *hanging indention* has the first line set flush and succeeding lines indented equally.

**Mel Hendrickson Sets New
Marks in 40- and 100-Yard
Free Style Dashes**

ACTIVITY 13

- I. Rewrite the following headlines for greater brevity and vividness. Supply necessary details.
1. The Senior Dance Was a Great Success
 2. Joe Martin Was Elected President of the Science Club
 3. The French Club Will Publish a Magazine instead of a Newspaper This Term
 4. 25 New Books Have Been Acquired by the School Library
 5. Graduation Exercises Will Be Held on January 25 The Principal of Southville High Will Speak
- II. Clip and put aside the headlines of three stories in your school paper. Write a headline for each story and then compare your work with the originals. Which are more effective? Why?

ACTIVITY 14 — *News Story*

Write a news story describing a concert, a play, a talk or lecture, an assembly program, a club or class meeting, an outstanding pupil, an excursion, a debate, a visitor, a prize winner, a library exhibit, a school improvement, a party, an unusual class activity, or another school happening. Write headlines for your story. Use appositives (Handbook, pages 494-495). Put subordinate ideas in phrases and subordinate clauses. Use noun, adjective, and adverb clauses for brevity and variety (Handbook, pages 484-491).

ACTIVITY 15 — *Feature Story*

Selecting one of the topics listed in Activity 14, write a feature story and headlines. As you write and revise, use the following hints:

Hints on Writing a Feature Story

1. *Don't try to cover too broad a field. Limit yourself to one phase of the subject and then gather the necessary facts.*
2. *Arrange your material in outline form. Follow the outline when writing the story. Each paragraph should cover one topic.*
3. *Use specific examples and brief comparisons for vividness.*
4. *Use correct, accurate, picture-making words (Handbook, pages 592-617).*
5. *Apply grammar to the improvement of your sentences (Handbook, pages 492-499).*
6. *Use active verbs for clarity, conciseness, and force. Use an occasional passive verb for variety (Handbook, page 498).*

Sports

The lead of a story of a game may feature (1) the outcome of the game, (2) a brilliant play, (3) improvement in the play of one team, (4) the closeness of the game, (5) outstanding performance of an individual or individuals, (6) conditions under which the contest was held, (7) the records of the teams, (8) the number of spectators and their behavior, (9) teamwork, (10) the fighting spirit and skill of the contestants, (11) beating a team at its own game — for example, forward passing. The reporter may always feature the score.

A good reporter looks at the game with a keen and impartial eye and in his story sets down the facts without bias or partisanship. He is as ready to picture the skill, pluck, and sportsmanship of the opponents as he is to describe the brilliant playing and fine spirit of the members of his school's team.

Although an intelligent and experienced reporter uses in his story of a game the vernacular of the sport to make his account vivid and forceful, he avoids cheap, meaningless, and worn-out slang. He shuns, for example, such trite phrases as "pigskin chasers," "booted the pigskin," "cinder path artists," and "walloped the horsehide."

In your story of a game write facts, not your opinions. Do not under any circumstances criticize players or officials.

For the form of the summary at the end of the story consult the sports page of any well-edited metropolitan daily paper.

SCHURZ SPLITS WITH LAKE VIEW

By Dick Wessell

Fast and furious action plus spectacular shooting featured two exciting games of north section basketball competition as Schurz broke even with Lake View at the latter's gym Friday, January 13.

The Schurz juniors immediately jumped to a lead, which gave them a 9 to 6 advantage at the first quarter and a 16 to 10 lead at half time. Chris Walters, replacing Sherman at left forward, connected with three baskets and a free throw to lead his team with 7 points.

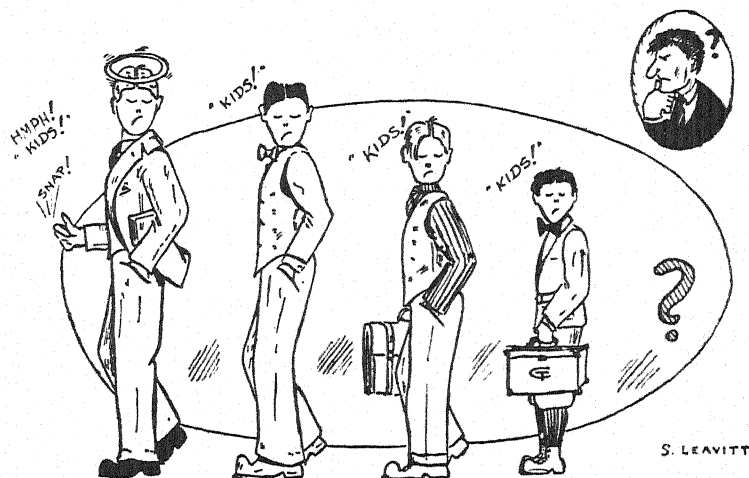
The Schurz seniors found it hard

going, as they bumped up against a tough Lake View outfit only to go down in defeat by a 34 to 31 count. Led by Ax Betlejewski, who scored a total of 11 points to lead both teams, the Purple and Gold time and time again came within grasping distance of the ever-changing lead.

Twice in the last period Schurz tied the score on spectacular shots by Walters and Farr, but was never able to go ahead. Jones and Hogan, Lake View forwards, led their team by scoring 9 points apiece, most of these shots being made from far out.

— *Schurz Times*, Carl Schurz High School, Chicago

HUMAN — NATURE



YE SENIOR • THOU JUNIOR • THOSE SOPHS • THEM FROSH

Crane Chronicle, Crane Technical High School, Chicago

ACTIVITY 16

Write a report of your school's recent game, swimming meet, or track meet. What will your lead stress? Find picture-making details and specific words (Handbook, pages 592-595). Vary the sentence structure (Handbook, pages 492-499).

Write a news story about the first practice session of a school team. What should you include?

Write an "advance" story of the next game your school team will play.

Interview

The first step in preparing to interview a person is to find out all you can about his life, achievements, and interests. Then write out a set of definite questions to ask. These will prevent the conversation from rambling. Knowing when to let the celebrity talk freely and when to bring him back to the original point by means of a tactful question comes with practice. Never attempt to write down everything the person says. Train your memory to retain accurately his replies and take notes only when absolutely necessary. Be observant, for gestures and facial expressions are often interesting sidelights on personality. Write your story immediately after the interview when the facts are fresh in your mind. In the lead sentence use one of the following: (1) a direct or indirect quotation, (2) the name and position of the person interviewed, (3) his appearance, (4) his surroundings, (5) the difficulty in reaching him, (6) his most striking or important opinion, or (7) the purpose of the interview.

ACTIVITY 17

What is stressed in the following interview? What might have been featured instead?

Why is it important to focus an interview on one outstanding characteristic?

Why does the author let Miss Skinner speak for herself?

Why should the tone of an interview fit the personality of the celebrity? Is this interview appropriate in tone and attitude?

'I'm Just a Souvenir Bug,' Says Cornelia Skinner, Noted Actress

By Stella Musto

"Just a souvenir bug."

That is how Cornelia Otis Skinner, stage and radio star, director, playwright, and author, classified herself in an interview with a Lincoln News representative last Tuesday.

"I," she continued in her well-modulated voice, "am the type of traveler the tourist companies and souvenir venders thrive on. I load myself down with things I don't want and nobody else does."

In Spokane, Indian curios were added to her collection, she said, and in Vancouver, B. C., English trophies. Seattle, too, profited by her inevitable shopping excursions.

Miss Skinner will stay in New York for the holidays, her manager, Francis Robinson, stated. After Christmas she will appear in a revival of George Bernard Shaw's "Candida."

"I am not giving up the radio work I am doing now," remarked the monologist with a motion of her expressive hands. "I just want to

let it be known that I wish to appear in plays also — a sort of rotation of crops."

Her father's fame, the stage star declared, was a hindrance to her own upward climb. No one would give Otis Skinner's daughter a walk-on part, and she was too inexperienced to warrant anything better.

"Except for giving me my first job — it was in one of the plays in which he starred — my father did not smooth the way for me. Therefore I had to hew a new trail in drama for myself." This Miss Skinner offered as an explanation of her novel productions.

The stage, rather than radio, is her preference when acting, she said, and she never intends to enter the movies.

Another of her fields of talent bore fruit recently when her latest book, "Dithers and Jitters," was released November 9, and, her manager says, met with wide acclaim from readers all over the country. — *Lincoln High News*, Tacoma, Washington

ACTIVITY 18

1. Interview one of your teachers on his hobby, travels, and the value of his subject to high school students. Write the interview. Try to reveal the speaker's personality by vivid description and direct quotation. For economy use appositives (Handbook, pages 494-495) and subject clauses (Handbook, page 484).
2. Interview a visitor to the school, a distinguished citizen of your town or city, a visitor in your community, or someone who does interesting work or has had an unusual experience. Write the story of the interview. Picture the person clearly. Concentrate on one of his characteristics, achievements, or opinions.

Editorials

Student editorials are sometimes vague or hackneyed. They should be alive, specific, and constructive. Don't dwell on lack of school spirit unless you have a new suggestion to offer. Don't preach about "the good old days" unless you have something original to say. Why not form an opinion based on a news item appearing in the same issue? Then back up your opinion logically with specific and forceful reasons.

Let's Educate—Ourselves

"Do you know any easy subjects that I can take next semester — some that are really snaps?"

To a few Salthawks these words may sound vaguely familiar. They want an education but aren't willing to work for it.

Perhaps they just aren't smart enough to realize what they are doing by giving up this opportunity paid for by parents and guardians.

You wouldn't see these persons buy tickets to a basketball game and then not go because it was too much trouble to walk to the gymnasium. Oh, no, that doesn't happen very often. They paid to see the game, and they are going to get their money's worth. And yet these same individuals will try to enroll in courses said to be "easy" and think they are smart when in reality they are giving up what their parents have paid for — a high school education.

Soon another semester will begin. Are you getting your money's worth? — *High School Buzz*, Hutchinson (Kansas) High School

ACTIVITY 19

1. What is the purpose of the preceding editorial? List the reasons for the opinion expressed. Is the argument logical, convincing? Why or why not?
2. Write an editorial for your school paper on one of the following subjects or another topic: clean-up week, school loyalty, student government, courtesy, slang, thrift, the New Year, vandalism, vulgarity, streetcar rowdiness, manners at games, manners in the cafeteria, how to study, a school organization or club, the football team (or another team), the assemblies, value of examinations, a new course of study, a new rule or regulation, leisure time, cheating and cheaters, spring fever and studies, gum chewing, borrowing, budgeting one's time, choosing a vocation, college. Try to find a new argument or point of view.

Letters to the Editor

To the Editor of the *Bantam*:

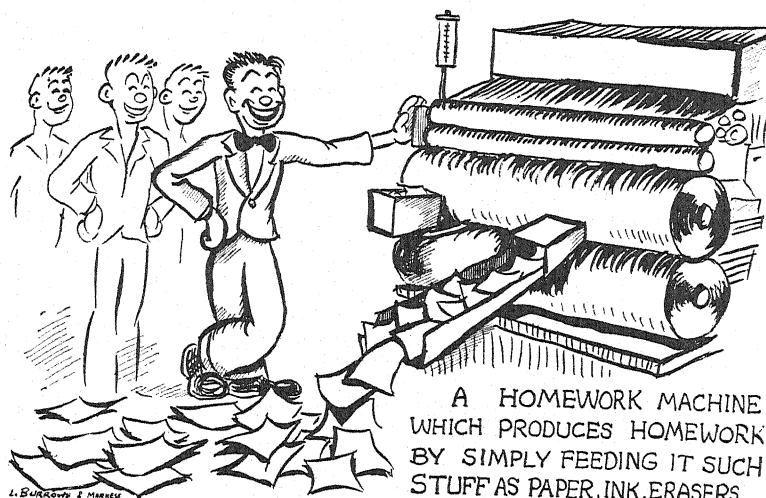
The Student Council appreciates the criticism given it in a recent editorial in the *Bantam*. It is the kind of constructive criticism that any organization desires. But there are certain facts of which the student body seems to be unaware. Although the Student Council is an organization "of the students, by the students, and for the students," they show little or no interest in it. To be elected as a homeroom representative to the Student Council is an empty honor or, at best, an excuse to get out of the homeroom period. This attitude does no good to any organization. If homerooms elect uninterested representatives, the Student Council will accomplish little.

Why not support your Student Council? Elect competent representatives, who are willing to work, and inform them of your ideas about school affairs. A good, hard-working Student Council will be the result, and much will be accomplished for Charleston High School.

INTERESTED STUDENT COUNCIL REPRESENTATIVES

ACTIVITY 20

1. Does the preceding letter meet the requirements listed on page 123?
2. Write a courteous letter to the editor of your school paper, commenting on one of the following or offering a suggestion: assembly programs, a school play or concert, a new type of field day, a school fashion show, the cheering squad, school safety rules, homework, class parties or dances, school or class elections, improving the appearance of the school, cafeteria menus, Open-School Day, a new school team, co-operation with teachers, the school paper or magazine, attendance, prices at school functions, the Parent-Teacher Association, tests and examinations, library facilities, afterschool use of the gymnasium or swimming pool, a new club, what to wear at graduation, school spirit, manners in the corridors or classrooms.



Crane Chronicle, Crane Technical High School, Chicago

Humor

A capable humor columnist is constantly on the alert for amusing incidents in class or in the halls, witty remarks, exaggeration or understatement, incongruities, laugh-provoking similes and metaphors, word play, jingles, or anticlimaxes. He never prints anything that would hurt a student or teacher, nor does he use material from other sources without giving full credit.

ACTIVITY 21

During the next few days become conscious of the actions and remarks of your fellow pupils, and you will find abundant humor column material. Write it up. Don't try to be amusing. Write it exactly as it happened or was said. When we try too hard to be humorous, the result is usually painful.

Make-up

In making a dummy, as the plan of a newspaper page is called, it is important to remember a few simple rules.

1. While balance should be kept in mind, minor variations in length of story and size of headline will prevent monotony.

2. The expanse of print should be broken up attractively, but not haphazardly, by headlines, pictures, and "boxed" stories.

3. The most important parts of the paper, as far as location of stories is concerned, are, in order of importance, the upper right- and left-hand corners of the front page, the lower half of the front page, the back page, and the inside pages.

ACTIVITY 22

1. Which of the front pages reproduced on pages 130 and 138 seems to you more attractive? Why? Compare the make-up of the front page of your school paper with these make-ups. Which do you prefer? Why?
2. Point by point, compare your school paper with that of another school. Illustrate or prove your statements.

Books for School Journalists

- Garst, R. E. and Bernstein, T. M.: *Headlines and Deadlines*
Harrington, H. F.: *Typical Newspaper Stories*
Harrington, H. F. and Harrington, Evaline: *The Newspaper Club and Writing for Print*
Harrington, H. F. and Wolseley, R. E.: *The Copyreader's Workshop*
Huff, Bessie M.: *How to Publish a School Paper*
Hyde, Grant M.: *Journalistic Writing and Handbook for Newspaper Workers*
Mann, James W.: *The Student Editor*
Otto, William N. and Marye, Mary E.: *Journalism for High Schools*
Reddick, De Witt C.: *Journalism and the School Paper*
Spears, Harold and Lawske, C. H.: *High School Journalism*
Wrinn, Mary J. J.: *Elements of Journalism*

About Newspaper Life

- Davis, Richard Harding: "Gallegher"
Gibbs, Sir Philip H.: *Adventures in Journalism*
Kuhn, Irene: *Assigned to Adventure*
Rogers, Charles E.: *Journalistic Vocations*
Rolt-Wheeler, Francis: *The News-Hunters*
Walker, Stanley: *City Editor*



The Dramatic Hot

SECOND
ISSUE

VOL. I...NO. 2

RICHMOND HILL

JUNE 1

ARISTA HOLDS ELECTIONS

POTTER AND EDINGTON
CHOSEN AS NEW LEADERS

Florence Potter and Ralph Edington were elected to the office of Girl and Boy Leaders of Arista respectively. Jacqueline Nebe and Joseph Barabian were chosen as Secretary and Treasurer.

Before the election a brief speech was given by the candidates. This was for the improvement of Arista was thought of by the present leaders, "Senior and Edington."

There were eleven candidates altogether for the positions. They are as follows: Muriel Beach, Betty Chappelle, Ruth Cook, Jacqueline Nebe, Kathleen Marshall, Shirley Frigert, Carl Gerry and Robert Waller.

Through the speeches of these candidates, it was learned that Arista should have more members to be acquainted with each other. They also went to form an alumni. They are to take away some of the duties resting on the leaders and lastly a questionnaire at that program can be planned for by every member.

Betty Beutelsch, present leader, took charge of the meeting. Minutes for the last few meetings were read by the present Secretary, Marjorie Cook.

Florence Potter is now a member of the Cheering Squad and Edington is an active member of the Dramatic Club. He has been seen in many places and will have a leading part in the coming "Spring Play," "Middling."

In order to qualify for leadership in Arista, they must keep the high standard of 50 or better in every subject. In case of drop in average, alternatives have been chosen. They are Robert Waller and Marjorie Cook.

RICHMOND HILL HAS HOPES FOR QUEENS TITLE

Richmond Hill High School has high hopes for the championship of Queens, at the end of the coming basketball season. Although ending the past season in sixth place, Coach Hovey expects to finish in first place next year.

Five veterans planned to play for the Lions this coming season.

SPRING PLAY UNDERWAY

The Play Production class has announced that the Spring Play to be given by Richmond Hill High School will be presented in Room Hall on June 7 and 8, in the evening. The stars of this play are Ralph Edington and Marjorie Gottlieb.

This play is a pleasant comedy which deals with the life of a mid-western family. It is a real human family, and to be with them on an evening's entertainment will be well worth while.

Included in the cast are: Kingling, Doris Healy, Kenneth Liebman, Marjorie Gottlieb, Arthur Kaplan and Chairman Marjorie Padan.

Ralph Edington, our male star, is well-known for his acting ability. He has starred in most of the plays given at Richmond Hill High School since he became a member of this school. Mr. Edington was also a fine actor in grammar school, and at graduation he had the leading part.

Marjorie Gottlieb has also been an accomplished actress since grammar school days. Marjorie, who graduated a term ahead of Mr. Edington, went to the same school as he.

Marjorie played the mean old witch Queen in "Snow White," at her graduation.

The other members of the play are doing very well and they all hope to make this play the greatest one ever presented at Richmond Hill High School.

Of course, they'll have a hard job trying to beat the records made by the other plays, but if they succeed as they have begun, it will probably be true.

LOSE NO TIME IN BUYING YOUR TICKETS TO "SKIDDING"

HILARIOUS! EXCITING!

W.P.A. WORK IN SCHOOL

Richmond Hill High School is to be completely redecorated during the summer months. The work, being done by the W. P. A. laborers, has already been started; but due to the student have been forced to so very slowly. The plasterers have already completed their share of the job, and the painters are soon to start.

All the rooms and halls, including Room Hall, are to be painted. Room Hall, which needs the painting most, will also be decorated with new curtains. The rooms will be painted the usual color of grey.

Repairs in the school will also be made.

In the halls, the drinking fountains have been replaced with new fixtures that give a new look to the cafeteria.

practically a new pub in on the boys' table in the Cafeteria. There it was broken by the bumping of trays against it. The new wall of the cafeteria is as though it will last for a long time.

When we come back to school after the summer vacation, we will think that we are in a new building.

MR. FOOTE TAKES LEAVE

Mr. Foote, history teacher in Richmond Hill High School, left for Annapolis, May 30, to have the pleasure of seeing one of his sons, Jack, graduate.

Jack, an alumna of Richmond Hill, has done us honor. Jack is the second of Mr. Foote's sons to graduate from the world's finest naval training school.

The Foote have all served our school faithfully.

Mr. Foote will probably resume teaching Monday, June 8, 1936.

Stray dog visits in Richmond Hill High School.

DRAMATIC CLASS ENTERTAINS AT ANNEX 90

HILLITES SEE OWN MOVIE

"Richmond Hill To This" was shown for the first time in two years to the students of Richmond Hill High School. The movie made under the direction of Miss Myra Adams, English teacher, is a splendid example of expert amateur photography. The movie was written by an English class which took the part of the various characters.

The familiar faces and objects projected upon the screen, caused the cause of such excitement in the audience. "Look, there's Eddie!" or "That's my table in the Cafeteria!" were quite common explanations offered by the audience.

of the missing picture was solved, a very comical situation was shown. The villain, Black Jack, was a dyed-in-the-wool dog.

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mean enough to laugh when the hero fell off the cliff. (Hero was saved by Jack.)

The next picture, partly in color, was taken by Miss Adams on a trip to Guatemala. Unlike most dry travelogue, this one was lived by humorous trailers before each scene. The color part was a beautiful reproduction of the brightly colored blankets worn by the natives.

Members of the party were shown training in the martial-arts and reviewing ancient temple ruins. On the whole, the picture was splendidly arranged and an excellent piece of work.

The proceeds went to the student board.

Uninformed of students suffering from a French test, guards hastily doing "last minute" housework and of girls delivering "last minute" gifts for Miss Kotch, the principal, ran through the halls of the first floor, police in the hall, and some into several of the rooms.

Grade Advisees' office Miss Ransley's.

As was a lovely little creature, wagging its stubby tail and jumping around at

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On Friday, May 12, Miss Windick's Dramatic Class presented a program entitled "What Goes On Behind the Doors of a Dramatic Class." On the stage of Annex 90, the Drama Class presented a program entitled "What Goes On Behind the Doors of a Dramatic Class." On the stage of Annex 90, the Drama Class presented a program entitled "What Goes On Behind the Doors of a Dramatic Class."

The assembly started promptly at 4 o'clock with a salute to the flag and the singing of the Star Spangled Banner. Mr. Deane, principal, took the part of the faculty at Annex 90. He read a message from the Bible, and then in all sincerity everyone sang "Holy, Holy, Holy." Mr. Deane then turned the program over to Frances Adams, secretary and announcer, who introduced the different members of the class.

Miss Turner pointed out the various parts of the program. The first part of the program was a play entitled "The Story of the Boy Who Cried Wolf." The play was written by Miss Turner and was acted by Miss Turner and Miss Adams.

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Front page of a class paper

THE CLASS PAPER

Form

A class paper is similar in form to a school newspaper. Copies may be run off on the mimeograph. Instead, the paper may be typed or written in longhand, read aloud in class by the authors of the articles, and then posted on the bulletin board or filed in the library. If you type your articles or write them by hand on strips of paper about three inches wide — adding machine paper, for example — letter headlines by hand, arrange the articles for a page like a page of a newspaper, and then paste them on strong Bristol board, your completed paper will look like those reproduced on pages 148 and 150. Secure either a sheet of Bristol board twice the size of a newspaper page and fold it or fasten two smaller sheets together with tape hinges.

Contents

Frequently a class paper acts also as a class magazine by including poetry, fiction, and essays. These may be confined to a single page or may be expanded into a four-page "literary supplement." Some suggestions for contents are: cartoons; drawings; photographs; reviews of books, plays, and photographs; letters to the editor; humor; poetry; stories; essays; personals or gossip; alumni notes; interviews; advertisements; the inquiring reporter; who's who; etiquette problems; health column; travel; unusual experiences; oddities; styles; radio; library highlights; "meet the folks" (lively biographies of pupils).

ACTIVITY 23

1. What columns, articles, or departments would you like to have included in your class paper? Be ready to "sell" your ideas to the class.
2. Bring to class two names for the paper. Is each appropriate?
3. The *New York Times* slogan is "All the News That's Fit to Print." Think of one for your class paper.

Staff

The class may be divided into three staffs to publish three issues of the paper. If the whole class works as a single staff, the editors should serve for only one issue. Every qualified pupil should have the experience of acting as an editor.

Staff members should include:

1. The editor-in-chief, who writes editorials, is responsible for the features, and works with the managing editor;
2. The managing editor, who writes the headlines, makes up the pages, and has general charge of the paper;
3. The news editor, who assigns stories to reporters, sees that all stories come in on time, helps gather news, and selects the best stories for publication;
4. The copy editor or editors, who read and revise or re-write stories, correcting the grammar, punctuation, and spelling and improving the word choice and the organization of the material;
5. The business manager, who collects the money and purchases any necessary materials such as Bristol board, paste, and India ink, distributes the typing or mimeographing among his assistants, and manages and supervises this work;
6. Special editors, who are responsible for columns, reviews, and illustrations — humor, art, books, sports, fashions, stories, poetry;
7. Reporters, who gather and write the news;
8. Artists, who submit to the art editor illustrations, cartoons, and lettering.

Planning the Pages

While the managing editor is responsible for the make-up of the paper, he will find his task of deciding the relative importance of the stories less difficult if he consults the entire staff as to the arrangement of material. Every story to be covered, every column to be included, should be listed according to its importance. Its tentative location should then be marked on the dummy, large sheets of pasteboard or heavy paper which correspond to the pages of the newspaper-to-be.

A good last-minute story, of course, may cause a slight revision of the dummy. Usually a story which can be spared is then cut out. Stories and articles should fill the space allotted to them.

Getting the News

The news editor posts all assignments on the bulletin board, writing the name of a reporter next to each. Each reporter in addition watches for "spot news" or unexpected happenings. As each story is submitted, the news editor checks it off on his posted assignment sheet.

PROOFREADING

Almost everyone at some time has printing done — the school paper, a program, a booklet, an article or a story, or a window card. The manuscript sent to the printer is called "copy." The proof, a first printing, is sent to the writer for corrections.

In reading proof, the copyholder reads the manuscript, telling the punctuation, capitalization, and paragraphing; the proofreader places in the margin a set of symbols to indicate the corrections to be made. He also indicates where in the line the error is. For example, he draws a diagonal line through a wrong letter or punctuation mark or underscores it, and puts a caret where something is to be inserted. Successive proof marks are arranged in the order of the errors and separated by diagonal lines: \odot /tr/#. Other directions to the printer are circled or marked *To the printer*.

Proofreader's Marks

- ✂ Delete. Omit.
- # Put space between words.
- ✓✓✓
or eq # Equalize the spacing of the line.
- Close up.
- w.f. Wrong font. Type of wrong style has been used.
- ¶ Begin a paragraph here.
- no ¶ Don't begin a paragraph.

- Indent.
- ⌊ Move to the left.
- ⌋ Move to the right.
- ⌈ Raise.
- ⌋ Lower.
- × Broken letter or bad type.
- ↓ A lead spacer shows between words.
- = Straighten the line.
- || Straighten the margin.
- tr* Transpose the letters or words as indicated.
- 9 Letter upside down.
- Don't make the correction indicated. The proof is correct.
- or stet*
- out —*
- see copy* Words have been omitted from the copy.
- ≡ Use capitals.
- or caps*
- ≡ Use small capitals.
- or s.c.*
- l.c.* Lower case. Use small letters.
- rom* Use roman type.
- or ital Use italic type.
- or b.f. Use boldface type.
- l.f.* Use lightface type.
- ^ Insert.
- = Insert a hyphen.
- ^ Insert a comma.
- ⊙ Insert a period.
- √ Insert an apostrophe.
- √ Insert quotation marks.
- √ Insert space between lines.
- lead*
- ✂ *lead* Take out lead.
- center* Place in the center of the page.
- run in* Put items on the same line without a break.
- Qy or ?* These marks are used by the printer to ask the writer whether his date, fact, punctuation, or spelling is correct.

ACTIVITY 24

1. Explain the printer's symbols in the corrected proof on page 154.
2. Copy the sports story on page 154, making every correction indicated.

Brooklyn Tech Holds Football Team to Tie

Captains Hofer and Desmond Star
in Game

cap The gridiron teams of Brooklyn Tech and Richmond hill clashed at Dexter Park on Saturday, October 13. The Red and Gray representatives had to, satisfied with a scoreless tie, which in Reality was a moral victory for Tech, as the game was the visitors first of the season. *l. c.*

v Captain Hofer's cohorts (not could) *c/tr* show supremacy till the closing minutes of the final quarter, and then a penalty materially aided in the *tr* ~~per~~ vention of a touchdown.

no 9 A drive had been started from the home team's 35 yard line, and by means of line plunges by ~~Hofer~~ *lf*, Fuchs, and Brenner and a 30-yard forward from Brenner to Mobius, the ball was advanced to Tech's 15-yard white strip. *o*

to / ☐ As there were only about two minutes of play left, the Richmond root-ers cheered for a touchdown. The threat was averted by Tech, however, for, aided by a 5-yard penalty ~~meted~~ *stet* ~~on~~ the Hillies, Captain Desmond's teammates successfully held for downs.

#/l In addition to this brief excitement, the other features of the contest were: *l. c.* The brilliant punting of Fuchs and Maas, with Fuhs having a slight *c/c* edge, the all-around playing of the opposing captains, Hofer and Desmond, and beautiful catches of *tr* ~~of~~ two *o* forward passes, one by Mobius and the other by Dougherty. Cooper also played well for Richmond Hill, but *o* he was forced to leave the game

o in the first quarter ~~due to~~ an injury *because of* to his nose *^*

UNIT NINE

Social Letters

SOCIAL LETTERS range in type from the informal, newsy, chatty letter to a friend or relative to the formal note of invitation to a social function.

Heading, Salutation, Complimentary Close

1. If you prefer the block form or close punctuation (comma or period at the end of each line), use it but be consistent. Use the same style in the letter and on the envelope. Don't mix the block form and the slant form or open punctuation and close punctuation.

Slant Form

<div>4500 Elkins Avenue Nashville, Tennessee May 10, 19—</div> <div>Dear Matilda,</div> <div>_____</div> <div>_____</div> <div>Affectionately yours, Anne</div>

2. Don't omit the date. Never omit your address unless you are sure that the person to whom you are writing knows it. In any case write your name and address in the upper left corner of the envelope or on the flap to insure the return of the letter if it does not reach its destination.

3. Use a comma or a colon after the salutation.

Block Form

*Route 2, Box 89
Manistique, Michigan
March 18, 19—*

Dear Fred,

*Your pal,
Jerry Simpson*

4. The salutation and the closing are informal and cordial. Correct salutations are —

Dear Hal,
Dear Aunt Margaret,
Dear Mrs. Foster,

Dearest Mother,
My dear little June,
Dear Father,

5. The following are examples of complimentary closings:

Sincerely yours,
Your devoted friend,
Affectionately yours,

Cordially yours,
Your loving sister,
Affectionately your mother,

6. Only the first word in a complimentary closing should be capitalized, and a comma should be placed at the end.

7. The address of the person written to is omitted unless he is almost a stranger or occupies a position of honor. In that case the name and address are generally placed at the end of the letter at the left.

Body

1. Avoid beginning a letter with such a hackneyed expression as "I have nothing else to do, so I thought I would write you a letter" or "I have often thought of writing to you but —"
2. Letters of friendship should reflect good spirits and enthusiasm. Show that you value your friends by writing lively,

original, entertaining letters. A clear, natural, conversational style is better than an affected, bookish one. Keep your troubles to yourself unless there is a good reason for telling them.

3. Never write in anger. If you write an important letter late at night, reread it in the morning before sending it. When you are in doubt about the tone or contents, tear the letter up.

Paper, Margin, Indention

White stationery is always in good taste. Although colored stationery is now widely used, vivid shades of pink, green, and violet suggest barbaric taste. Pale shades of gray, tan, or blue are attractive. Gilt-edged, ruled, or highly scented paper is, of course, taboo. Use black or blue-black ink. In a letter of more than two pages write the pages of the double sheet in the order 1, 2, 3, 4. A letter of only two pages should be written on pages 1 and 3. Leave a margin of at least a half inch on the left. Indent each paragraph a half inch or more.

8734 95th Street

Woodhaven, New York

June 6, 19—

Dear Margery,

It's so hard to pass through the portals of my dear Richmond Hill High School these wonderful mornings. Everything is so fresh that I suppose you don't mind your three-mile trip to school at all, except for your destination. Then it's twice as bad to tackle cosines and cosecants in trigonometry.

I don't believe I told you in my last letter that we are having three issues of a class newspaper, "The Pioneer Press," in English, and that I am, or rather, was, the editor of the second issue. I'm so glad that my issue came out last Thursday because, even though I had two associate editors, the paper was hard work for all of us. Several afternoons we stayed until nearly six o'clock to get it finished on time. You see, as the first step, the students tell the editors what they want to do for the issue, and the editors make the assignments. Then when the articles are written, the editors correct and hand them back to be typewritten in a column three inches wide. Then the editors have to arrange and paste these articles on a large sheet

of paper, about the size of an ordinary newspaper, to form a presentable four-page paper.

Unfortunately, the last day we were feverishly working in the same room with a rival paper. You can imagine how strained relations became when I tell you that there was only one pair of scissors, one jar of paste, one brush, one pencil, one ruler, and so on; and it became worse when my English teacher went home. While we were in the very midst of the paper, the custodian informed us that since the teacher wasn't there, we'd have to leave. This was a terrible calamity, and we had visions of ourselves in English the next day with no newspaper. But the editor of the other paper rushed down to Mr. Morgan's office and came back with the news that we could finish our papers there.

My physiography class often touches my sense of humor. Or should I say my sense of silliness? Today we were talking about the minerals we get from the sea, and salt and iodine were mentioned. Then one brilliant individual sweetly said that we get gold from sunken ships. The other day a boy didn't know in which direction Columbus sailed to reach America.

Last Sunday I went swimming down at the end of my grandmother's block in Freeport. June 3 is rather early for me to go into the water, and I was pleasantly disappointed to find that, probably because the air was cool, the water felt much warmer than I had anticipated. Perhaps my chief reason for going swimming was that I wanted to persuade my dog, Shandy, to go in also. But several waves from passing boats happened to wash upon the shore and Shandy was terribly frightened. What a brave animal! But he is normally small, and since we've had him plucked, he looks like a postage stamp.

Well, I suppose we'll be starting on our vacation in another month; and as we'll probably spend a night at your house again, I'll see you soon.

Yours affectionately,
Doris Ribett

ACTIVITY I

1. Write a chatty, newsy, entertaining letter to a cousin or a friend. Before mailing this letter make a copy of it to hand to your English teacher.

2. Write to an old friend who is attending a new school and tell him about your classmates, a club to which you belong, and other matters of interest to him.
3. Write a cheerful, tactful, amusing letter to a friend who is away from home for the first time and is homesick and lonely.
4. Write a letter to a friend urging him to spend his vacation at camp with you instead of going to the seashore. Give several reasons why he should change his plans.
5. Write a letter to a friend asking if he will join you in a project (printing personal cards, selling magazines, washing windows, delivering farm products) for making money after school. Give details and explain the advantages.
6. Invite a friend for a walk in the country, fishing trip, picnic, theater party, school or church entertainment, week-end party, or an automobile trip. Write also a note of acceptance and one of regret.
7. Write to a friend about the best book you have read this year.
8. A friend wants ideas for entertaining. Tell her about a unique party you have just given or attended.
9. Ask advice about joining a society or club, electing or discontinuing a school subject, working after school or on Saturday, or trying for a school team. Or ask for information for an essay or debate.
10. To a friend who is sailing for Europe next week write a steamer letter. He will have time to read a long letter and will enjoy an amusing one.
11. To a school chum who is quarantined at home, write a chatty, entertaining letter containing school news and news of mutual friends and telling of amusing happenings at home.

Letters to Pupils in Other Schools or Countries

Do you enjoy writing letters to people whom you've never met? Sometimes teachers arrange for their students to write to pupils in other schools or countries. The Junior Red Cross, Washington, D.C., encourages correspondence between classes in American schools and classes of like grade in foreign countries. Some newspapers and magazines — *Youth Today*, for example — take a lively interest in correspondence between young people here and abroad and print from time to time a list of names and addresses of those who welcome letters.

In a letter to a young person whom you've never met you may describe your family, your friends, your school, your community, your pets, your hobbies, your amusements, your ambitions. Remember that what is commonplace to you may be novel and exciting to a girl or boy from another state or country. Be cordial, informal, entertaining. Express a warm interest in your correspondent.

ACTIVITY 2

1. About what subjects does Barbara write to an unknown New York City girl, who, she hopes, will be glad to have a pen pal in Oklahoma?
2. Is Barbara's letter friendly and entertaining? Give examples.

247 Garfield Street
Enid, Oklahoma
October 28, 19—

Dear Pen Pal,

Many people think that Oklahoma is a wild place with Indians running around scalping everyone and cowboys galloping by, chasing wild horses, but really we are quite civilized. There aren't any Indians around Enid, where I live. The only cowboys I ever see are in a rodeo, movie, or circus, and they are just as likely to be from New York as from Oklahoma.

Enid, the fourth largest city of Oklahoma, has a population of thirty thousand. We have one swimming pool, five motion-picture theaters, two skating rinks, seven grade schools, two junior highs, one high school, one university, the largest flour mill and grain elevator in the state, large oil refineries, a modern municipal airport, three railroad stations, and a few tall buildings. I suppose this sounds like a country town compared to New York City.

My family is rather small—just Mother, Dad, Jack, Scrappy, and I. Jack is my brother. At the age of eight he is a red-haired imp with a multiplicity of freckles and a paucity of upper teeth. Since he has, however, a warm heart and an obliging nature, we try to overlook his obvious faults, among which is a pronounced aversion to soap and water.

That peculiarity, I suspect, Jack caught from Scrappy. Scrappy is our dog, a rather small animal that looks at first glance like a

wire-haired terrier. On closer inspection, however, there are about Scrappy some characteristics suggestive of the Airedale and, a few visitors have claimed, of the Boston bull. The kindest thing to say about Scrappy is that he is a mixture. Like Jack, he has his faults but is essentially lovable.

Since we have to be in school by 8:30, I get up every morning at seven o'clock. In pleasant weather I walk to school, which is about a mile away. This term I'm studying English, French, Latin, and chemistry.

Some days after school I play basketball in the school gymnasium or practice swimming and diving in the pool. If you were to wander into our school auditorium during orchestra practice from three to four o'clock on Wednesday and Thursday, you'd see me turning pages for the pianist. Or perhaps you'd hear a terrific discord and see Mr. Blake, our music teacher, gaze reproachfully in the direction of the piano. In that case I'd be playing. When our school presented "The Chimes of Normandy" last month, I played Act I.

Please write and tell me about yourself and New York City. I've always wanted to live in New York, so I'll welcome a full account of its wonders. If your curiosity is aroused, you're probably wondering what I look like. If you write, I'll not only answer your letter but send my picture.

An unseen friend,
Barbara Nester

ACTIVITY 3

1. To a prospective pen pal, a boy or girl in another school or country, write an entertaining letter telling about your home, family, friends, school, community, or activities.
2. Girls may reply to Barbara Nester's letter. Pretend that she is asking for information about your city, town, or community.

Letter to a Teacher

A letter to a teacher should be friendly, entertaining, courteous.

ACTIVITY 4

In the following letter what does Olga Schutay write about to her teacher? Is her letter entertaining? Why?

6445 74 Avenue
Glendale, New York
May 10, 19—

Dear Miss Webster,

Have you ever wondered what your pupils do when they are out of your reach and out of school? I'm sure you'd be surprised in many cases. My hobby is gardening — I love to dig. At present I have the usual spring task of reconverting the back yard into a garden. It isn't the most dignified of pastimes (I've watched other "back-yarders") but it really is fun. And aside from that, I sense a real experience. Have you ever watched for seeds to come up? I have, from the very first cracking of the soil until the seedlings come through, just as Frost says, "with arched backs." It's interesting, too, to study how each seedling develops into a plant.

I've also used my garden as a basis for experiments. And such experiments! — growing cuttings, starting seedboxes, and exterminating insects by several methods. I shall not go into detail with the last.

Don't think my garden is always a success; I've had many disappointments and even failures. But one becomes steeled to them, and the good results are worth all the trouble.

In telling you of my garden, I must not forget Rebecca. Rebecca happens to be a turtle possessing both a charming personality and a coat of many colors. The former she had when my brother found her last summer; the latter an artist gave her to use left-over paints. Rebecca dominates the garden, having her own pool, promenading grounds, and raw beef almost every day. About two weeks ago I dug her out of a hole in which she had been hibernating. Though covered with dirt and seeming a little thinner, she was otherwise in perfect health.

That's part of the story of my garden. If you ask my friends, you'll find it doesn't end at a page or two.

Sincerely yours,
Olga Schutay

ACTIVITY 5

1. After reading Olga Schutay's letter, write to your English teacher about your hobby, your favorite school subject, your part-time job, plays, movies, sports, school fun and tasks, your vacation



H. Armstrong Roberts

An amateur gardener setting out pansies. Pictures in a seed catalog furnish ideas for the decorative scheme of her flower border.

- plans, your choice of a vocation or thoughts about vocations, next year, college, or other topics.
2. Write to your teacher an entertaining and illuminating letter about a book you have read recently or a motion picture or play you have seen.

Letter to an Older Friend or Relative

A letter to an older friend or relative should be lively and entertaining. The language should be informal but not slangy.

ACTIVITY 6

Would Aunt Grace and Uncle Ted enjoy Paul's letter? Why?

*Route 1, Box 48
Washington, New Jersey
July 6, 19—*

Dear Aunt Grace and Uncle Ted,

School shut up for the summer on June 15. My last examination was English. Setting to work with enthusiasm, I scribbled away blissfully until the bell interrupted me. I looked up with a dazed air to discover that all my classmates had evidently long since finished and stolen away and that my English teacher, a young woman, was regarding me with an amused grin. "Hope you have a wonderful vacation," she remarked as I handed in my numerous papers.

Don't you think I'm lucky to have a job for the summer? I'm caretaker of Mr. White's camp and have been painting, shellacking, scrubbing, sweeping, and dusting to get it ready for the family, who will arrive next Monday.

I've been three weeks in the open and haven't a real complaint. Ralph has been with me for a week, and we've been having a great time. Handling the eight hunting dogs keeps us busy for a while in the evening. They certainly raise a howl when they see supper coming. We give them bran meal mixed with water, so the preparation isn't hard. Then feeding Ralph, not to mention myself, takes some time.

We have abundant water, a little oil stove, and ample provisions, which are replenished any time we send an order to town. We

now have a gasoline lantern that Dad brought over and enjoy reading in the evening. If I can find an old battery radio, I think it will be mighty enjoyable here, so I'm keeping my eyes open for a bargain.

Doubtless there are some wild animals running around, but we haven't seen any except rabbits, squirrels, and chipmunks. Ralph says he saw an owl the other night; but as he had me locked in at the time, all I can say is that it might have been a couple of lightning bugs. Otherwise our nature study has been confined to birds and flowers. I ran across a beautiful woodland orchid the other day. It was standing alone, a lord in its own right. It's called a fringed gentian.

My reading so far has been mainly old magazines. I had hoped to get into history by this time, but have been too busy working, eating, and sleeping. You'd approve my sleeping hours.

Dad and Mother were over on Dad's birthday, and we had a picnic — loads of fun. Since then Mother has banged her ankle again. I guess I'll have to get her steel shinguards.

I hope you are both well and are not baking, broiling, or scorching this summer. If you have a little hot water to spare, please mail me one full-size hot shower bath.

*Affectionately yours,
Paul*

ACTIVITY 7

1. In a lively, entertaining letter to an uncle, aunt, or older friend tell about happenings at home or in school, social activities, vacation plans or experiences, entertaining books or movies, pets or hobbies. Before mailing this letter make a copy of it to hand your English teacher.
2. Write to an uncle or an old family friend and ask him about the relative merits of radio and aviation (or two other fields of work) as vocations for you. Tell him your ideas on the subject.
3. Ask an older friend or relative about the choice of a college. Tell him what colleges you are considering and what lifework you are preparing for.
4. You wish to become an architect, a dietitian, an accountant, an aeronautic engineer, a nurse, or another professional worker. Write to a family friend who is already established in that field, asking him about training schools, expenses, and opportunities.

Favors

When it is necessary to ask a favor of a friend, be courteous and specific. Make clear what you desire. Avoid unreasonable requests.

In turn you will, of course, be glad to comply, whenever possible, with a reasonable request. In a letter granting a favor express your pleasure at being able to help your friend. When circumstances make it impossible to comply with a request, explain your refusal and express a hope to be of service at another time.

ACTIVITY 8

1. In a letter to a friend request a favor.
2. For the friend write a letter granting the favor.
3. For the friend write a letter refusing the favor.

Introduction

Because the purpose of a letter of introduction is to establish a friendship between two people, the letter should make clear what the two have in common — for example, a love of travel, literature, music, or adventure. It should also explain why the bearer of the letter happens to be in the city of address.

Near the center of the envelope write the name of the person addressed; and in the lower left corner, *Introducing Milton Austin*. Hand Milton the letter, unsealed and unstamped.

265 Foothill Boulevard
Oakland, California
May 12, 19—

Dear Larry,

When you open this letter, Milton Austin, president of the Aviation Club to which I belong, will be standing before you. Although Milton is a trifle reserved upon first acquaintance, you'll find him a friendly sort of person when you get to know him. He enjoys a game of golf as much as you do and shoots a hundred, or thereabouts. He also likes to hike and to play handball, tennis, and squash. As for swimming and diving — well, wait till you see him in action.

Milton is humorous and quick-witted and enjoys a hearty laugh. He is, I believe, the sort of boy you enjoy playing and working with.

How I wish I could be up there at the lake with you this summer! Write and tell me about the fun, won't you?

*Your old cabinmate,
Douglas Macdonald*

ACTIVITY 9

When you lived in Denver (or another city or town), you had one real friend. Now one of your pals is moving to Denver. Write the letter of introduction.

Letters of Courtesy

Thoughtful, sympathetic people write many letters of courtesy; young, selfish, ignorant, and lazy ones frequently neglect these opportunities to make others happy and to increase their circle of friends. People like to feel that their goings and comings, their joys and sorrows, are of real interest to their friends. Letters of courtesy, which include letters of thanks, congratulation, apology, sympathy, and condolence, must be written promptly. If a month after a visit you thank your hostess or months after a death you write a note of sympathy, the letter is of little value.

Letters of courtesy are not lengthy literary efforts but sincere, direct, genuine expressions of feeling. To express simply what is in one's heart is much better than to search for lofty, meaningless phrases.

Thanks

In a note of thanks for a gift express your appreciation simply and sincerely. Tell specifically why the gift pleased you and mention, if possible, that you have used or enjoyed it.

*428 California Street
Gainesville, Texas
May 25, 19—*

Dear Aunt Thelma,

The tennis racket you sent me for my birthday is the pride of my heart and the envy of every other boy and girl in Gainesville.

Weren't you a bit extravagant in your selection? Of course you were, but I appreciate your wanting me to have the best. Already the racket has brought me a great deal of pleasure, not to mention the fun Dad has with it — he is always sneaking off with it when my back is turned.

Give Grandfather and Uncle James my love and tell them that I'm looking forward to visiting the farm this summer.

*Your loving nephew,
Robert*

Bread-and-Butter Letter

When you return from a visit, courtesy demands that you write at once to thank your hostess. In your letter mention specifically some of the things that gave you pleasure. If you like, you may tell something about the trip home and report the family news. Write an entertaining letter, long enough to show real appreciation of your hostess' kindness to you.

*155 East Mill Street
Akron, Ohio*

November 20, 19—

Dear Mrs. Johns,

Thank you very much for one of the most delightful week ends I have ever enjoyed. May I say that I think you are the perfect hostess and that Patty is following in her mother's footsteps?

As soon as I reached home, I cornered the family and told them all the details of my visit. Everything went well until I began in my amateurish, untechnical way to describe the football game we saw. Ted, who was listening with great interest to my glowing recital, became thoroughly exasperated when I put the players on the wrong teams and called a field goal a touchdown. Finally he stalked out the door, exclaiming bitterly, "Isn't that like a girl!" I think he was just jealous.

Once again I'm saying "Thank you" for your hospitality. Mother says she knows I enjoyed my visit, for I haven't stopped talking about it since I came home.

*Gratefully yours,
Jeannette Tucker*

Congratulation

In congratulating a friend write him an entertaining note showing your joy in his success. When you receive a letter of congratulation, remember that it should be answered.

*8403 Aborn Street
Providence, Rhode Island
December 14, 19—*

Dear Jane,

May your big brother add his voice to the chorus of praise that is being sung in your honor? While your success may amaze some people, the only surprise to me is that the world has been so slow in realizing the obvious fact that your poems are the best ever written.

Here at home we are all basking in reflected glory and are "sinful proud" of our little sister.

May your next book be better (if possible) than this one and the next better than that ad infinitum.

Lots of love to the girl who made good!

Ed

Apology

When you have unintentionally hurt a friend or been rude, write a note of apology. Frankly admit that you have been wrong. Use clear, simple language and be brief and sincere.

*4708 Wall Street
Spokane, Washington
April 20, 19—*

Dear Jeanne,

I'm writing this note to apologize for my rudeness yesterday when you were chosen for the leading role in the spring play. As soon as I thought the matter over, I realized that my saying I was better suited to the part than you was prompted by my disappointment and chagrin at not being chosen. Deep in my heart, Jeanne, I knew all the time that Mrs. Weems chose wisely.

Please forgive my hasty words and consider me still your friend.

*Sincerely,
Margaret Snedecker*

To a Sick Friend

Nothing gives more pleasure to a convalescent or to the person who is the victim of a long illness than a cheerful, amusing letter from a friend.

4500 East Central Avenue
Albuquerque, New Mexico
May 10, 19—

Dear Ruth,

I'm glad to hear that you are improving after your recent operation. We're all looking forward to your return to school, because, you see, we have a surprise waiting for you. Shall I tell you what it is? Yes, I'll have to—I can't resist breaking the news. At the class election yesterday you were chosen president. Congratulations! Everybody thought you deserved the position.

Since tomorrow is your birthday, Sheila and Doris are coming to see you as representatives from our home room. Ask them to tell you the funny thing that happened in English class the other day! Please get well in a hurry and come back to school.

Affectionately yours,
Virginia

Condolence

In a letter of condolence show simply and directly that you sympathize with your sorrowing friend.

2500 Baronne Street
New Orleans, Louisiana
June 8, 19—

Dear Betty,

Having just heard of the death of your mother, I wish to express my deepest sympathy for you. My own life has been made better by my friendship with her, and you were especially fortunate to enjoy her close companionship for so many years. Try to let this thought comfort you.

If there is anything I can do to help, please call on me.

Sincerely your friend,
Beatrice

ACTIVITY 10

1. Your friend in a distant city wrote a letter of introduction for you to a chum in the town to which you have just moved. Thank your friend for his kindness and write an entertaining account of your first meeting with his chum.
2. Thank a friend or relative for a gift on your birthday, at Christmas or graduation, or on another occasion.
3. Send birthday or anniversary greetings to a friend or relative.
4. To a friend who is recovering from a serious illness write a cheery, entertaining letter.
5. Congratulate a man who has just been married, or wish a girl happiness who has just announced her engagement.
6. Write a letter of condolence to a friend who has lost a mother, a father, or another near relative.
7. In a letter to a school rival who has just won an honor or an award for which you both have been striving, express your pleasure at his success.
8. To a friend with whom you have had some misunderstanding, write a straightforward letter explaining and setting right the difficulty.
9. You have been mean, cranky, unreasonable, rude, untruthful, or disagreeable. Apologize to a friend who has been a victim.
10. In a letter explain why you were unable to keep an appointment or a promise.
11. Seize the next opportunity to write an actual letter of courtesy. Show it to your English teacher before mailing it.
12. Thank a hostess for a delightful week-end visit.

Formal Notes

Formal notes are sent as invitations to weddings, receptions, and dinner parties. The answer, written on letter paper or a correspondence card, should be similar in wording to the original note.

Invitation

*Mr. and Mrs. Horatio Winslow
request the pleasure of
Mr. and Mrs. Walker Ward Brookfield's
company at dinner
on Thursday the tenth of October
at seven o'clock*

Acceptance

*Mr. and Mrs. Walker Ward Brookfield
accept with pleasure
Mr. and Mrs. Horatio Winslow's
kind invitation for dinner
on Thursday the tenth of October
at seven o'clock*

Regret

*Mr. and Mrs. Walker Ward Brookfield
regret extremely that a previous engagement
prevents their accepting
Mr. and Mrs. Horatio Winslow's
kind invitation for dinner
on Thursday the tenth of October*

Notice that —

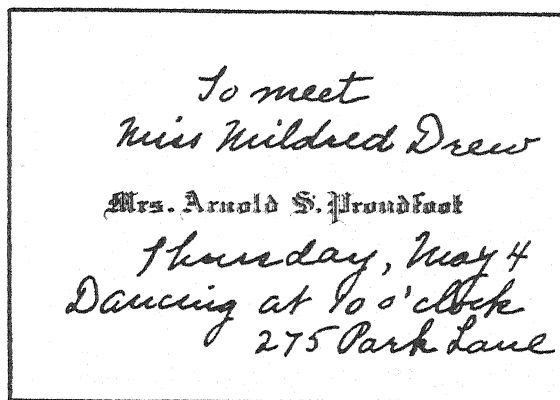
1. The note and the replies are in the third person.
2. Formal notes lack heading, salutation, complimentary close, and signature.
3. The present tense is used in the answer.
4. No abbreviations except *Mr.* and *Mrs.* are used.
5. Numbers are written in words.
6. The acceptance mentions the day and the hour of the dinner.
7. In a regret the hour may be omitted.

A formal invitation need not be engraved but may be written by hand on the first page of a sheet of good note paper. Follow the arrangement and the spacing of the model on page 171. Also arrange your pen-written reply like the acceptance or the regret shown. Above everything else, answer an invitation promptly.

Visiting-Card Invitations

The hostess' card with the time and kind of entertainment on it is commonly used in inviting to an informal dance, a musicale, a picnic, or a tea to meet a guest, or for bridge.

The answer to an invitation on a calling card is exactly the same as the reply to a formal penned or engraved invitation. To a close friend a calling card with "With pleasure! Friday at 4" written on it is also correct.



ACTIVITY 11

1. Write both an acceptance of Mrs. Proudfoot's invitation and a regret.
2. Write a correct formal note to Dr. and Mrs. Conrad Stokes requesting the pleasure of their company at dinner on Friday, October 22, at eight o'clock. For Dr. and Mrs. Stokes write an acceptance and a regret.
3. Mr. and Mrs. James Howland Wilson have invited you to be present at the marriage of their daughter Hester to Mr. James Ferguson at four o'clock on June 6 at their home, 4 West 187 Street. Write both an acceptance and a regret.

ACTIVITY 12

Find in the library a collection of entertaining letters and read to the class one letter you particularly enjoyed.

UNIT TEN

Enjoying the Radio and Broadcasting

Radio Listening

"PALOS, SPAIN: Three ships commanded by the Genoese navigator, Christopher Columbus, sailed today to find a route to the Indies by way of the Western Ocean. Daily reports of their progress will be made from this station."

No such message shot through the ether on August 3, 1492. It was more than seven months before King Ferdinand and Queen Isabella had any news of the explorer whose expedition they had financed.

Today news from the remotest parts of the earth, entertainment by the world's finest artists, the voices of the men who guide the destinies of nations may be heard in the homes of over twenty-seven million American families.

Are we making the most of our advantages? Are we getting from our radio listening as many kinds of pleasure as possible? Are we using the radio to develop our power of thinking? Is our use of the radio making our lives more vital and worth while?

To What Do We Listen?

In some homes the radio is tuned in on one station for long periods of time, regardless of what is being broadcast. In others, various members of the family have established the habit of listening to certain favorite programs and no others. Do you know what programs are listening-habits with your classmates and other people in your community?

ACTIVITY I

1. List in your notebook the programs to which you usually listen.
2. Interview two children, two recent high school graduates, and two older persons about their listening-habits to discover which types of program and which specific programs they hear.

3. Working in groups of three or four, combine the results of your interviews and your own list into a report from the group. Have the class secretary summarize the group's records and give the final report to the class.
4. In an article on "Listening in Our Community" discuss the most popular programs. Draw conclusions about why programs appeal widely.

What Is on the Air?

Although nation-wide surveys indicate that the radio is turned on four to five hours a day in the average American home, many listeners do not know what is on the air. Planned listening — that is, finding out in advance what one wishes to hear and adjusting one's activities accordingly — takes more effort than indiscriminate dial-twisting, but it is effort well repaid.

ACTIVITY 2

Have members of the class report what may be learned about future broadcasts from different sources. Reserve a portion of the class bulletin board for a "Coming Events on the Radio" feature, and have the teacher appoint weekly committees to keep the class posted. Some reliable program guides are:

Radio Guide, a ten-cent magazine found at most newsstands and in libraries, listing programs for a week from all stations.

The Sunday edition of newspapers like the *New York Times* and the *New York Herald Tribune*, which list the programs for a week.

NBC Presents, a monthly leaflet of "Programs in the Public Interest," which is sent free by the National Broadcasting Company, Radio City, New York, to schools requesting it.

For the Student, a weekly list of educational and cultural programs, sent free from the Columbia Broadcasting System, 485 Madison Avenue, New York.

The weekly news magazines, *Time* and *Newsweek*, which carry a regular column of radio comment.

Stage, *School Management Magazine*, *American Girl*, and other monthly magazines.

American School of the Air, a guide to a year's programs of the Columbia Broadcasting System.

Selecting Programs

What are the best radio programs? This question cannot be answered without limiting it. A radio forum on an important national problem would not be "best" for a sixth-grade child, nor would a program by the liveliest dance band be "best" for a lover of classical music. We must evaluate programs according to their purpose.

On the other hand, a person is lacking in discrimination if all programs of one type appeal equally to him. Tastes differ, but the intelligent person makes choices and exercises judgment on the basis of certain standards.

Guides for Judging All Programs

1. *Is the advertising excessive or objectionable?*
2. *Does the program present false ideas about life?*
3. *Does the program include propaganda?*
4. *Do the speakers make unsupported statements?*
5. *Is the speaking clear and entertaining?*
6. *Does the program assume the audience has at least average intelligence?*
7. *Are the performers outstanding in their field?*
8. *Is good craftsmanship evident in choice of words, speech, plan, music, acting, timing?*
9. *Does the program encourage respect for law, clean living, fair play, honorable behavior, or tolerance?*

In addition to the preceding general guides we need specific standards for each type of program.

News Reporters and Commentators

1. *Is the reporting of the news accurate and impartial?*
2. *Is there a plan evident — a grouping of items or a planned alternation of types of news — or does the reporter speak in haphazard fashion?*
3. *Is his voice intentionally emotional and sensational?*
4. *Does he spend too much time on trivialities in the news?*
5. *When he gives his opinion, does he make clear that he is commenting, not giving straight news?*

ACTIVITY 3

Take notes on the topics included by two news reporters or two news commentators broadcasting during one morning, afternoon, or evening. Compare the number of items of local, national, and international news. Did either omit anything of importance covered by the other? Did they report straight news or include "human interest" items? Was there a difference in the amount of detail given? Was each announcer's manner personal or impersonal? Dramatic or matter-of-fact? If you heard commentators, how much personal opinion was expressed? How much interpretation was given? In preparing your report keep in mind the preceding standards.

The Radio Play

1. *Are there few characters? Are they clearly differentiated?*
2. *Are the characters individuals or types — for example, the sweet young thing, the brawny hero, the fussy old man?*
3. *Is each character consistent throughout the play with the personality presented at first?*
4. *Are the voices suitable for the roles?*
5. *Can you picture the scenes and the characters?*
6. *Are realistic and appropriate sound effects used?*
7. *Is the play of suitable length and compactness to be presented in the time allotted, or is it so drastically cut as to seem a mere skeleton?*

ACTIVITY 4

Listen to a radio play or a program of dramatized facts. Find answers to the preceding questions.

The Radio Comedian

Everyone enjoys a laugh but not everyone laughs at the same things. A child will laugh at misused words or farcical actions which will not amuse a person overfamiliar with them through repetition.

1. *Is the comedian's humor trite or fresh? Does he rely chiefly on old gags?*
2. *Is his humor identifiable with himself, or is he obviously an imitator?*
3. *Is his humor without malice?*
4. *Does the program flow smoothly without awkward breaks?*

ACTIVITY 5

Listen to two radio comedians, taking notes to illustrate the types of humor used: mispronunciation, slang, misuse of words, puns, exaggerated statements, gags, making fun of ignorance or nationality, embarrassment of someone, references to current events, common foibles of human nature, realistic situations. In preparing your report keep in mind the preceding standards.

Personality in the Voice

As we try to improve our own speaking, we naturally look for models. If we study people to whom we talk, speakers at public meetings, or actors on the stage or screen, our impressions of their speech are influenced by their facial expression and action. The radio, however, reproduces only the voice. Hence over the radio we can study a speaker's voice, pitch, emphasis, inflection, rate, enunciation, and pronunciation without having our attention distracted by his gestures, grimaces, or costume.

Radio announcers and others who broadcast regularly are extremely careful to use words correctly, to enunciate clearly, to produce a pleasing tone quality, and to project a distinctive personality through the voice.

ACTIVITY 6

Compare two speakers. Include in your rating scale such points as purpose, quality of voice, pitch, inflection, use of pause, fluency, pronunciation, enunciation, word choice, beginning, definite plan, use of examples, ending (see pages 11-37 and 634-648).

1. Two news announcers.
2. Two actors in a radio play.
3. Two masters of ceremony for variety programs.
4. Two comedians.
5. An announcer and an impromptu speaker, such as a participant in a quiz program or a sidewalk interview.
6. Two speakers in a forum discussion.
7. Two political speakers.

ACTIVITY 7

Listen to a speech on the radio, noting:

1. Speaker's voice — monotonous, alive, dramatic.
2. His manner — reserved, impersonal, friendly, jovial.
3. His use of words — commonplace, effective.
4. His sentences — varied, short, in-

volved. 5. Use of a definite plan with main topics clearly brought out. 6. Use of illustrative details and examples.

List his points of excellence and his weaknesses, giving examples or explanatory notes.

ACTIVITY 8

Listen to a radio forum. In your comparison of the speakers include these topics: effective speaking, convincing material, evidence of an impartial or of a prejudiced point of view, fairness and courtesy to those whose opinions differ from the speaker's.

How to Secure Good Programs

In many European countries the radio is a government monopoly. Every program is selected by a government commission or a staff strictly supervised by a government official. Program-making, therefore, is far less affected by listener-reaction than in the United States, where the success of a program or series is gauged by the number of people who listen (as estimated by telephone or interview surveys) and by the letters from listeners.

If you consider the number of radio contests and offers of souvenirs made by radio advertisers, as well as the requests to "Drop us a card," you will see how anxious advertisers are to know that their programs are heard. The many excellent sustaining programs, which are put on the air by the broadcasting companies themselves, are also maintained or discontinued largely as a result of listeners' written comments.

The program director of one large broadcasting station says: "Sometimes a single letter is so well reasoned that our whole policy on that type of program is changed." Unfortunately such letters are rare. In a year two per cent of the letters received by the National Broadcasting Company criticized programs, but only one third of the critics included constructive suggestions.

ACTIVITY 9

Write to the sponsor a letter in which you mention in detail the aspects of a radio program which you enjoy: a series of fact-dramatizations; a forum; a series of talks; a variety program; a musical program.

1247 Broad Street
Stamford, Connecticut
March 24, 19—

Greenbelt Tea, Incorporated
c/o Station WTIC
Hartford, Connecticut

Gentlemen:

I should like to express my hearty approval of the series known as The Brown Family and at the same time to suggest an improvement.

The program is rare in the annals of radio series. It runs true to life and reflects a picture that is neither melodramatic and far-fetched, nor commonplace and uninviting. We should enjoy knowing the characters in real life. Their actions and remarks are thrilling without being improbable. The vein of whimsical philosophy that runs through the story lends it a charm that no other serial in radio possesses.

The main asset of the program is its naturalness; that is what endears it to its audience. Our enjoyment of this excellent serial, however, would be heightened if it were not preceded and followed by gushy little skits praising Greenbelt Tea. This attempt to disguise advertising annoys listeners and in many cases retards, rather than increases, the sale of the product.

Do you recall the serial Babs and Betty sponsored several years ago by Fresh-Mint Chewing Gum? The simple and strictly limited advertising on that show helped to bolster a weak program into a national favorite. Won't you do your fine program justice by decreasing the time devoted to advertising and by presenting your publicity as straight advertising?

Sincerely yours,
Gilbert Sullivan

ACTIVITY 10

1. What standards does the writer set up for this type of program?
2. What method of advertising was apparently used? What are the writer's objections to the method?
3. Is the criticism constructive or destructive?
4. Do you think objections have any effect on advertisers?

ACTIVITY 11

To the sponsor write a letter pointing out some details of a program which you feel are not in keeping with the program as a whole. Give suggestions for improvement.

Thinking about Radio

Many criticisms have been directed at radio practices, some of which have been justified, some unfair or uninformed, and some partially justified.

ACTIVITY 12

Use the following statements as a basis for group discussion, debate, or panel discussion:

1. The habit of radio listening keeps children in the house when they should be getting outdoor exercise.
2. Radio dramatizations, even when not of the horror type, are too exciting for the imaginative child.
3. The speech of radio comedians and characters in plays creates undesirable speech habits in children and young people.
4. Because young people often have the radio turned on in the room where they are without listening to what is being broadcast, they form a "not-listening" habit, which results in inattentiveness in the classroom.
5. Listening to the radio is destroying interest in reading.
6. Many people are becoming satisfied with the brief, superficial news broadcasts and fail to understand underlying causes and possible consequences of national and international situations.
7. To reach all the people, radio programs in general are directed to minds at the thirteen-year-old level.
8. To please all sorts of people, sponsors try to include too many types of entertainment in one program.

9. American radio would be improved if its support came from a tax on radio receivers, as is the case in England, rather than from commercial advertisers.
10. The American radio should be used to arouse enthusiasm for American ideals, as the totalitarian countries use it to inculcate their philosophies.

WRITING AND BROADCASTING RADIO PROGRAMS

Today many schools are taking advantage of the opportunity for presentation of regularly scheduled school programs over local radio stations. Whether or not your school is able to obtain actual time on a radio broadcast, you will enjoy preparing a program or series of programs suitable for public reception.

Why Learn to Write for the Radio?

Just as the school newspaper opened a new field for classroom writing, so the radio broadcast has developed a new attitude toward dramatics, advertising, dialog, book reports, travel stories, humorous skits, sports reporting, descriptions, interviews, editorials, and columnizing. The best and most enjoyable way to learn to write is by writing for publication in print or over the air. The United States has over seven hundred fifty radio stations. To learn to write radio copy is to discover a possible means of livelihood in the occupations associated with broadcasting.

A School Broadcast

Your school has a duty to perform in asking for radio time. You must prove to the operators of the station that you have a right to some of their valuable time by —

1. Preparing your copy carefully in advance.
2. Preparing at least three sample "shows."
3. Presenting live, vital, entertaining programs.
4. Being fully responsible.
5. Preparing a program which fully and honestly represents to the community the school and the radio station.

What Kind of Program Shall We Write?

There are an indefinite number of programs that you might try, but perhaps the simplest is a straight news program with musical interludes. Appoint one member of the class the editor, select two more as assistants, have others undertake the duties of sports reporter, book reviewer, play or motion-picture critic, columnists (such as Roving Reporter, Classroom Commentator, Locker-Room Spy, Armchair Editor), announcer of coming events, musical director, and news-gatherers.

After trying this straight newspaper type of broadcast branch out a trifle with humor skits, five-minute plays, musical monologs, poetry, scenes from history, and novelty tricks and stunts. As a third step feature faculty interviews or serious discussion by faculty members, group guessing games and quizzes, orchestral and vocal numbers, theme songs, a "Who's Who," and a short editorial entitled "The Principal Says."

Thus far the program has been an "on-paper" production. Writing the "show" has been the main consideration. Revise your copy carefully, correct all errors in English, and then either type it with double spacing or write it plainly in ink, so that it can be easily read. Your next problem is the actual presentation of your program.

How to Present the Program

After your copy has been carefully written, edited, and rewritten, you will naturally want an audience on which to try out your program. There are two possibilities.

First, you may schedule a trial broadcast before your class, a study hall group, or an assembly gathering. You have selected the members of your class who are to do the reading — good speaking voices are highly important — and have arranged the various features in an attractive order, with some consideration for increasing interest and climactic effect near the end of the program. You have timed the various speakers to find out if they conform to the exacting limits of a fifteen- or thirty-minute broadcast; you have prepared an expository

paragraph to be given by one of your members at the start of the broadcast, informing the public of your plans and intentions, and are ready for the on-the-air signal. At a definite minute you should begin with a snatch of theme song, follow with your expositor, introduce your master of ceremonies — and you are broadcasting.

Making a Real Broadcast

But doubtless you would like the real, nerve-tingling sensation of a true broadcast over a live microphone and through the medium of your local station. Because of the exacting nature of radio young broadcasters are careful about such vital matters as:

1. *Studio deportment.* Certain stations insist on absolute quiet. Others permit applause and laughter but insist that it be controlled. Some are generous about allowing students to monopolize their studios, their time, and their staff. Be sure that you know just what your station demands of you. It may save some embarrassment later.
2. *Routine.* You should establish a routine (if the program is to be broadcast on regularly scheduled hours) and require your editors to meet the deadline with 100 per cent faithfulness. Don't assume that you can do this in the spare-time, after-school hodgepodge of the average school day and continue to develop a good program.
3. *Responsibility.* This is a student project, not a faculty responsibility. Have it clearly understood that the students are to write the shows with faculty supervision, and that the students are to produce the shows in a definite, capable manner. Failure to appear on the program, failure to have the copy ready before the deadline, failure to interview individuals — any failure on the part of one of the staff members may cause a breakdown in presentation which will reflect unfavorably on your program and school. Promise yourself to do your best in making your part of the program a success. Radio time, a severe taskmaster, condemns inaccuracy and inefficiency.

Broadcasting Do's and Don'ts

1. *Don't rustle paper when near a microphone.*
2. *Don't speak in a whisper.*
3. *Don't shout.*
4. *Don't get excited. Remember that you are a group merely carrying on a lively conversation.*
5. *Don't hurry. Keep the same speed (tempo) you used in rehearsal.*
6. *Don't force your humor, jokes, or effects. Your audience will enjoy them even if you cannot hear their applause.*
7. *Don't move about the studio. Remain seated until your time comes to appear on the program.*
8. *Watch the signal light. Many a radio amateur has spoken aloud, only to discover his words have gone out over the air when he hadn't planned them for broadcasting.*
9. *Alternate music and speaking for relief effect. Consecutive musical numbers or continuous talking often causes the listener to dial off.*
10. *Practice with an audience for experience in speaking in public.*
11. *Plan the program to the exact minute (with reasonable respect to music at "open" and "close" to lengthen or shorten the program).*
12. *Change the content, but not necessarily the plan, of your program at each broadcast. Beware of monotony.*
13. *Announce yourselves clearly and completely so that the audience may know the name of the school providing the program, the numbers, and the pupils participating.*

Two Final Suggestions

1. Observe, read about radio, practice. Listen thoughtfully to radio programs. Become familiar with sound effects, timing, rehearsal, radio dialog, music, monolog, speech, comedy, and studio deportment.
2. Remember that any material that is slightly off-color, hypercritical, or too gossipy will reflect unpleasantly upon you, your teacher, and your school. Follow the rules of your school paper and refuse any material that appears to be in the slightest degree an offense against good taste.

Sound Effects

Pauline Gibson says, "Sound effects are the backdrops, props, spotlight, and very often the action of the radio play." The following are seven simple sound effects:

Crashes — Break berry boxes. To give the effect of shattered glass, drop a heavy iron bar into a box of broken glass.

Fight — Whack a rubber sponge.

Fire — Crinkle cellophane.

Motors — Hold a folded piece of paper against the blades of a fan.

Rain — Roll cellophane between the palms.

Snow — Pinch cornstarch close to the microphone.

Surf — Roll dried peas on a drum head.

Glossary of Radio Terms

Every industry has its own language to fit its own needs. Radio is no exception. The Educational Radio Project made a list of words peculiar to radio. A few appear below.

audition, studio test of talent before broadcasting, to determine whether a person should broadcast

bit, small part in a cast

clean it up, rehearse until defects are eliminated

commercial, program paid for completely by the advertiser

continuity, text to be read by the announcer — introductions of music, speakers, commercial announcements

cue, signal

cushion, use of theme melody to fill in time when a program is too short

dead spot, a period of silence when the program is supposed to be on the air

dress, a program rehearsed for the last time before broadcasting

drooling, padding a program with talk

gag, joke, bit of comedy

in the mud, dull, uninteresting delivery

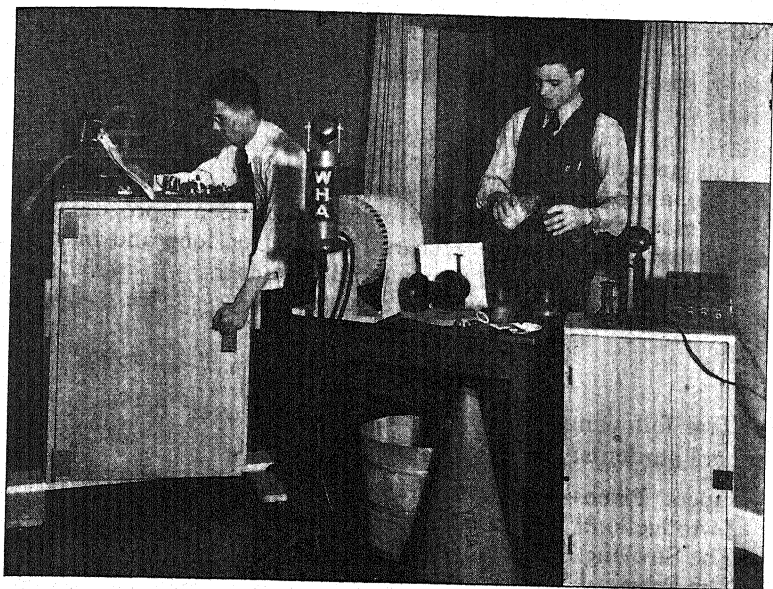
light and shade, variations in tenseness and loudness

M. C., Master of Ceremonies

on the head, a program concluded on the exact second

on the nose, a program that appears to be going exactly on schedule

pace, speed of delivery



Courtesy WHA, Wisconsin State Station

Student technicians add reality to a program by
furnishing sound effects.



Courtesy Radio News

Students of Central High School, Grand Forks,
North Dakota, broadcasting

read-y, speech that sounds like reading rather than talking
script, the text of the play
sneak it in, a command to begin the sound effect or music quietly and gradually increase the volume
stand by, a command to be ready to go on within a few seconds
theme, music, sound, or talk used regularly to open a program
tight, a program which in rehearsal is a bit too long and must be cut or played rapidly if the material permits
transition, shifting from one scene to another

Sample Program

The following program was presented over the radio by school students:

Open: Piano — school theme song
Introduction: Master of Ceremonies
The Strolling Reporter: Odds and ends of school life
The Principal Says: Short editorial
Musical Interviews: A solo or duet by members of vocal department
Number, Please: Telephone girl monolog
News of the Day: Three students reading news items; two read alternately; one reads headlines. Use contrasting voices: two girls and boy or two boys and girl.
Faculty Interview: A department head explains home economics
Musical Novelty: Instrumental trio
Personalities in the News: Outstanding students and what they are doing
Dog Days: Three-minute student skit
Good Old Central: We point with pride at recent honors
What's Next: Calendar of coming events
Close: Piano — school theme song

ACTIVITY 13

Basing your work on activities in your own school, construct the outline of a program for broadcasting.

Dramatizations and Original Plans

After experience with news and variety programs a group will enjoy the adventure of broadcasting an original play or a

dramatization based on a novel, play, biography, poem, or the life of an author — for example, *A Tale of Two Cities*, *Elizabeth the Queen*, *She Stoops to Conquer*, *The Rime of the Ancient Mariner*, "The Life and Work of Robert Frost."

Writing and producing a radio play is obviously more difficult than preparing a news or variety program. Remember to tell all the action in the play. Your audience can't see what happens. Perhaps you had better omit sound effects at first. For hints on writing a play see "The One-Act Play," pages 433-440.

In the following excerpt from a student-written play, notice the importance of the announcer in setting the stage.

Father Knickerbocker

Announcer: *The scene is laid in a typical New York home in the year 1797. WILLIAM IRVING, a pious, strait-laced merchant of Scottish descent, is stretched comfortably before the fire, solemnly smoking a huge pipe. His wife, HANNAH, a cheerful, homey sort of person, is seated near him, knitting.*

WILLIAM [*clearing throat*]. Ugh — Hannah! [*Louder.*] Hannah!

HANNAH. Oh — uh — yes, dear.

WILLIAM. When is Washington coming home? Does it take him two hours to go to the grocery store?

HANNAH. I declare, William, I don't know what I'm going to do with that boy. Every time I send him on an errand he dallies on the way and takes so long that I might as well have gone myself. I wonder what can be keeping him this time.

WILLIAM. It's my belief he's on the docks again, watching the boats unload. I can't understand — [*Knock on the door.*] I'll answer, Hannah. [*Pause.*] Why, good evening, Miss Endicott. Hannah, here is Washington's teacher, come to pay us a visit.

HANNAH. And how are you, Miss Endicott? You're looking fine.

MISS ENDICOTT [*crossly*]. Well, I'm not feeling so fine, thank you, Mrs. Irving. I've come to talk to you about that son of yours.

WILLIAM. Washington? Why — why, what's he done now?

MISS ENDICOTT [*emphatically*]. He's impossible! Never in all my forty-six years as a teacher have I seen such a thick-skulled dunce.

HANNAH [*soothingly*]. Yes, yes, we know, Miss Endicott. All he does is dream. He's a problem at home, too. — PUPIL, Grand Forks (North Dakota) High School

UNIT ELEVEN

Choral Speaking

The Speaking Choir

FROM EARLIEST DAYS man has taken part in community get-togethers. Sometimes these meetings were religious in nature; sometimes, purely social. Concert speaking arose as a community activity to satisfy man's desire to share his experiences with others. The Greek drama and parts of the Bible are extensions of this. In the former, which originated in religious worship, the chorus (our word *choir* comes from this) commented in unison on the events taking place.

In the Middle Ages the minstrel sang ballads, to which his listeners recited the refrain. At present Negro spirituals, seaman chanties, mountaineer and cowboy ballads, and Indian chants help man to express himself and share his experience with others.

The use of the speaking choir for the interpretation of poetry in schools, colleges, and clubs is therefore a return to a basic activity of man. Since poetry is written primarily for the ear, not for the eye, it becomes, through vocal interpretation, vivid and alive.

The Values of Choral Reading

By participating in this old way of interpreting poetry, pupils learn, in a friendly group relationship, crisp enunciation, precise articulation, and natural placing of voice. In the spirit of co-operation they learn to vary their speech, to control the breath, and to use flexible tones. Furthermore, choral reading provides an outlet for those who have not had the courage to face an audience alone and also develops poise and confidence. Last but not least, through choral reading is born or reborn a genuine love of poetry. The best way to enjoy and appreciate poetry is by reading it aloud.

Arrangement of Voices and Other Techniques

Voices are classified in four groups: high or light girls (sopranos); low girls (contraltos); high or light boys (tenors); and low boys (basses). This classification is not exact because fundamentally the determination of the spoken voice, unlike that of the singing voice, is made according to resonance or voice timbre rather than according to musical pitch. This general classification, however, is both understandable and practicable. A simple rule to follow is that there should be approximately the same number in each section. It is essential that there be a balance between high and low voices.

The group should not be unwieldy. A choir of more than thirty is likely to present a blurred and heavy interpretation of a poem. Fifteen to twenty is an ideal group.

The arrangement of voices is in a straight line: low boys on the extreme left, high boys, low girls, and high girls on the extreme right.

<i>Low Boys</i>		<i>High Boys</i>		<i>Low Girls</i>		<i>High Girls</i>
-----------------	--	------------------	--	------------------	--	-------------------

For variety other formations such as a V or W are used.

The speaking choir must have a leader who has a real feeling for poetry, a sensitive ear for its music, and an unerring sense of its rhythms. It is his responsibility to start the group off together and to maintain a uniform rate of utterance. In practice he can best establish the rhythm by beating the time with his hand. In a performance before an audience he must be invisible to all except his choir. Consequently he should, if possible, conduct in the orchestra pit.

The Interpretation of the Poem

The group must understand not only the rhythm and music of the poem, but also its meaning. Though some leaders prefer to let the choir try to interpret the poem first as a unit, other leaders first read the poem themselves to suggest a possible interpretation. After the first reading, differences of opinion should be discussed and the proper rendition decided upon.

One or two of the best readers may read sections to insure that the entire group has grasped all the implications of the poem.

Let's Begin

Now the group is ready to try out the selection in earnest. Each member reads the poem as though he were the only one speaking, but he speaks no louder than his neighbor. The first reading will probably be interrupted from time to time for further discussion. At the start the group effort will be awkward and hesitating. The timing will be irregular. Some will speak with upward inflections; others, with downward. Consequently there must be group drills of various sorts to develop breath control and an easy flow of speech; there must be conscientious and intelligent work on enunciation and pronunciation. But suddenly all will fit into place; the reading will be smooth, and the speaking choir will be ready for an audience.

ACTIVITY 1

Read aloud the following selections at home. In class read the selections in unison. The objective is sustained breath control. Guard against breathiness and forcing the tone. Determine first the breath stops.

1. It is a far, far better thing that I do, than I have ever done;
it is a far, far better rest that I go to, than I have ever known.
— DICKENS, *A Tale of Two Cities*. (Discuss in class the time beat of each comma and semicolon, and the value of the pauses in expressing the thought and the feeling.)
2. The one absolute, unselfish friend that man can have in this selfish world, the one that never deserts him, the one that never proves ungrateful or treacherous, is his dog. — GEORGE VEST
3. O you blocks, you stones! You worse than senseless things!
O you hard hearts! You cruel men of Rome! — SHAKESPEARE
4. Thou, too, sail on, O Ship of State!
Sail on, O Union, strong and great! — LONGFELLOW
5. W'en you see a man in woe,
Walk right up and say "Hullo!" — FOSS
6. There was a rustling that seemed like a bustling
Of merry crowds justling at pitching and hustling;

Small feet were pattering, wooden shoes clattering,
 Little hands clapping and little tongues chattering,
 And, like fowls in a farmyard when barley is scattering,
 Out came the children running. — BROWNING

ACTIVITY 2

Try the following selection in group response. The low boys take lines indicated by LB; the high boys, HB; the low girls, LG; the high girls, HG. Interpret the speeches in a rollicking mood.

From *The Mikado*

- HB See how the Fates their gifts allot,
 For A is happy — B is not.
- LG Yet B is worthy, I dare say,
 Of more prosperity than A!
- HG Is B more worthy?
- LB I should say
 He's worth a great deal more than A.
- HB Yet A is happy!
- HG Oh so happy!
- HB Laughing, Ha! ha!
- HG Chaffing, Ha! ha!
- LB Nectar quaffing, Ha! ha! ha! ha!
- LG Ever joyous, ever gay,
 Happy, undeserving A!
- HB If I were fortune — which I'm not —
 B should enjoy A's happy lot,
 And A should die in miserie,
 That is, assuming I am B.
- HG But *should* A perish?
- HB That should he
 (Of course assuming that I am B.)
- HG B should be happy!
 Oh so happy!
- HB Laughing, Ha! ha!
- HG Chaffing, Ha! ha!
- LB Nectar quaffing, Ha! ha! ha! ha!
- LG But condemned to die is he,
 Wretched, meritorious B! — GILBERT AND SULLIVAN

ACTIVITY 3 — *Enunciation*

Carefully study pages 634-640. Then prepare the following exercises as you did those in Activity 1.

1. I do not love thee, Doctor Fell,
The reason why I cannot tell,
But this alone I know full well
I do not love thee, Doctor Fell. — BROWN
2. Quinquireme of Nineveh from distant Ophir,
Rowing home to haven in sunny Palestine,
With a cargo of ivory,
And apes and peacocks,
Sandalwood, cedarwood, and sweet white wine
— JOHN MASEFIELD
3. There the river eddy whirls,
And there the surly village churls,
And the red cloaks of market girls,
Pass onward from Shalott. — TENNYSON
4. 'Tis well to be merry and wise;
'Tis well to be honest and true;
'Tis well to be off with the old love
Before you are on with the new. — MATURIN
5. Sweet smiling village, loveliest of the lawn,
Thy sports are fled, and all thy charms withdrawn;
Amidst thy bowers the tyrant's hand is seen,
And desolation saddens all thy green.
— OLIVER GOLDSMITH, "The Deserted Village"
6. All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven times over.
— WILLIAM SHAKESPEARE, *As You Like It*

We are now going to study some of the most famous speeches in English literature. These speeches will be mistakes, some of them are ludicrous, but the spirit of the speaker is enthusiastic, and there will always be victories.

To whet your appetite for choral recitation, we will study some of the most famous speeches in English literature. These speeches will be mistakes, some of them are ludicrous, but the spirit of the speaker is enthusiastic, and there will always be victories.

To whet your appetite for choral recitation, we will study some of the most famous speeches in English literature. These speeches will be mistakes, some of them are ludicrous, but the spirit of the speaker is enthusiastic, and there will always be victories.

familiar "speeches" by Rudyard Kipling.

1. By permission of the publisher, The Macmillan Company.

trays the effect of incessantly marching feet upon an English soldier so weary that he is at the breaking point.

Let the class select one boy with a resonant and flexible bass voice to impersonate the exhausted Tommy. He stands several feet in front of the other boys, who mark time in the slow rhythmic beat of the poem. The low boys say —

“Boots — boots — boots — movin’ up an’ down again!”

while the other boys, after a short pause, follow with,

“There’s no discharge in the war!”

P

We slog — slog — slog — sloggin’ over Africa

Foot — foot — foot — foot — over Africa —

(Boots — boots — boots — movin’ up an’ down again!)

There’s no discharge in the war!

Six — eleven — nine-an’-twenty mile today — 5

Then — seven — thirty-two the day before —

Boots — boots — boots — movin’ up an’ down again!)

There’s no discharge in the war!

Don’t — don’t — look at what’s in front of you.

Boots — boots — movin’ up an’ down again); 10

Men — men go mad with watchin’ ’em,

There’s no discharge in the war!

Try — to think o’ something different —

Keep — me from goin’ lunatic!

Boots — boots — movin’ up an’ down again!)

There’s no discharge in the war! 15

Count — count — the bullets in the bandoliers.

Drop — they will get atop o’ you!

Boots — boots — movin’ up an’ down again!)

There’s no discharge in the war! 20

Out — out — ’unger, thirst, an’ weariness,

Not — not the chronic sight of ’em —

Boots — boots — movin’ up an’ down again.

There’s no discharge in the war!

One or two of the best readers may read sections to insure that the entire group has grasped all the implications of the poem.

Let's Begin

Now the group is ready to try out the selection in earnest. Each member reads the poem as though he were the only one speaking, but he speaks no louder than his neighbor. The first reading will probably be interrupted from time to time for further discussion. At the start the group effort will be awkward and hesitating. The timing will be irregular. Some will speak with upward inflections; others, with downward. Consequently there must be group drills of various sorts to develop breath control and an easy flow of speech; there must be conscientious and intelligent work on enunciation and pronunciation. But suddenly all will fit into place; the reading will be smooth, and the speaking choir will be ready for an audience.

ACTIVITY I

Read aloud the following selections at home. In class read the selections in unison. The objective is sustained breath control. Guard against breathiness and forcing the tone. Determine first the breath stops.

1. It is a far, far better thing that I do, than I have ever done;
it is a far, far better rest that I go to, than I have ever known.
— DICKENS, *A Tale of Two Cities*. (Discuss in class the time beat of each comma and semicolon, and the value of the pauses in expressing the thought and the feeling.)
2. The one absolute, unselfish friend that man can have in this selfish world, the one that never deserts him, the one that never proves ungrateful or treacherous, is his dog. — GEORGE VEST
3. You blocks, you stones! You worse than senseless things!
O you hard hearts! You cruel men of Rome! — SHAKESPEARE
4. Thou, too, sail on, O Ship of State!
Sail on, O Union, strong and great! — LONGFELLOW
5. W'en you see a man in woe,
Walk right up and say "Hullo!" — FOSS
6. There was a rustling that seemed like a bustling
Of merry crowds justling at pitching and hustling;

Small feet were pattering, wooden shoes clattering,
 Little hands clapping and little tongues chattering,
 And, like fowls in a farmyard when barley is scattering,
 Out came the children running. — BROWNING

ACTIVITY 2

Try the following selection in group response. The low boys take lines indicated by LB; the high boys, HB; the low girls, LG; the high girls, HG. Interpret the speeches in a rollicking mood.

From *The Mikado*

- HB See how the Fates their gifts allot,
 For A is happy — B is not.
- LG Yet B is worthy, I dare say,
 Of more prosperity than A!
- HG Is B more worthy?
- LB I should say
 He's worth a great deal more than A.
- HB Yet A is happy!
- HG Oh so happy!
- HB Laughing, Ha! ha!
- HG Chaffing, Ha! ha!
- LB Nectar quaffing, Ha! ha! ha! ha!
- LG Ever joyous, ever gay,
 Happy, undeserving A!
- HB If I were fortune — which I'm not —
 B should enjoy A's happy lot,
 And A should die in miserie,
 That is, assuming I am B.
- HG But *should* A perish?
- HB That should he
 (Of course assuming that I am B.)
- HG B should be happy!
 Oh so happy!
- HB Laughing, Ha! ha!
- HG Chaffing, Ha! ha!
- LB Nectar quaffing, Ha! ha! ha! ha!
- LG But condemned to die is he,
 Wretched, meritorious B! — GILBERT AND SULLIVAN

ACTIVITY 3 — *Enunciation*

Carefully study pages 634-640. Then prepare the following exercises as you did those in Activity 1.

1. I do not love thee, Doctor Fell,
The reason why I cannot tell,
But this alone I know full well
I do not love thee, Doctor Fell. — BROWN
2. Quinquireme of Nineveh from distant Ophir,
Rowing home to haven in sunny Palestine,
With a cargo of ivory,
And apes and peacocks,
Sandalwood, cedarwood, and sweet white wine.
— JOHN MASEFIELD, "Cargoes"¹
3. There the river eddy whirls,
And there the surly village churls,
And the red cloaks of market girls,
Pass onward from Shalott. — TENNYSON
4. 'Tis well to be merry and wise;
'Tis well to be honest and true;
'Tis well to be off with the old love
Before you are on with the new. — MATURIN
5. Sweet smiling village, loveliest of the lawn,
Thy sports are fled, and all thy charms withdrawn;
Amidst thy bowers the tyrant's hand is seen,
And desolation saddens all thy green.
— OLIVER GOLDSMITH, "The Deserted Village"
6. All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages. — SHAKESPEARE, *As You Like It*

Speaking Poems

We are now ready to interpret longer poems. There will be mistakes, some ludicrous, but if everyone enters into the spirit of the game, is enthusiastic, and works conscientiously, there will also be victories.

To whet our appetite for choral reading, let us take the familiar "Boots" by Rudyard Kipling. It dramatically por-

¹ By permission of the publisher, The Macmillan Company.

trays the effect of incessantly marching feet upon an English soldier so weary that he is at the breaking point.

Let the class select one boy with a resonant and flexible bass voice to impersonate the exhausted Tommy. He stands several feet in front of the other boys, who mark time in the slow rhythmic beat of the poem. The low boys say —

“Boots — boots — boots — boots — movin’ up an’ down again!”

while the high boys, after a short pause, follow with,

“There’s no discharge in the war!”

Boots

We’re foot — slog — slog — slog — sloggin’ over Africa

Foot — foot — foot — foot — sloggin’ over Africa —

(Boots — boots — boots — boots — movin’ up an’ down again!)

There’s no discharge in the war!

Seven — six — eleven — five — nine-an’-twenty mile today — 5

Four — eleven — seventeen — thirty-two the day before —

(Boots — boots — boots — boots — movin’ up an’ down again!)

There’s no discharge in the war!

Don’t — don’t — don’t — don’t — look at what’s in front of you.

(Boots — boots — boots — boots — movin’ up an’ down again); 10

Men — men — men — men — men go mad with watchin’ ’em,

An’ there’s no discharge in the war!

Try — try — try — try — to think o’ something different —

Oh — my — God — keep — me from goin’ lunatic!

(Boots — boots — boots — boots — movin’ up an’ down again!) 15

There’s no discharge in the war!

Count — count — count — count — the bullets in the bandoliers.

If — your — eyes — drop — they will get atop o’ you!

(Boots — boots — boots — boots — movin’ up an’ down again!)

There’s no discharge in the war! 20

We — can — stick — out — ’unger, thirst, an’ weariness,

But — not — not — not — not the chronic sight of ’em —

Boots — boots — boots — boots — movin’ up an’ down again.

An’ there’s no discharge in the war!

'Tain't — so — bad — by — day because o' company,
 But — night — brings — long — strings — o' forty thousand ²⁵
 million
 Boots — boots — boots — boots — movin' up an' down again.
 There's no discharge in the war!

I — 'ave — marched — six — weeks in 'ell and certify
 It — is — not — fire — devils, dark, or anything,
 But boots — boots — boots — boots — movin' up an' down again, ³⁰
 An' there's no discharge in the war! — RUDYARD KIPLING ¹

The Listeners

From the powerful rhythm of "Boots" to the subtle, haunting tones of "The Listeners" is a long step. The suggestion of silence, broken only by the voice of the Traveller, must be conveyed to the audience. There can be no slurring of words. Occasional brief pauses — for example, after the Traveller speaks — will help to create the illusion of the phantom listeners.

From the choir choose a boy whose voice is deep and resonant to play the Traveller. Discuss how the lonely voice outside the house should sound. Try your Traveller. Does he strike the proper note?

In lines 5-6 and 13-20 the low boys must transmit the mystery to the audience by speaking low and deep. When the rest of the choir comes in at line 21, all continue softly until the Traveller breaks in brusquely with his final word.

The ending is on the same low key, suggesting finally the echoing hoof beats as the Traveller leaves the "listeners" to their dusty silence.

(LBI means soloist of the low boys.)

- LBI "Is there anybody there?" said the Traveller,
 Knocking on the moonlit door;
 ALL And his horse in the silence champed the grasses
 Of the forest's ferny floor:
 LB And a bird flew up out of the turret,
 Above the Traveller's head;
 LBI And he smote upon the door again a second time;
 "Is there anybody there?" he said.

¹ From *The Five Nations*, by Rudyard Kipling, copyright 1930, 1931. Reprinted by permission of the publisher, Doubleday, Doran, and Company, Inc.



Courtesy of Owen A. Roberts, Director

Utica Free Academy speaking choir interpreting
Hilaire Belloc's "Tarantella"



Courtesy of Owen A. Roberts, Director

Utica Free Academy speaking choir interpreting
Alfred Noyes's "The Highwayman"

- ALL But no one descended to the Traveller;
 No head from the leaf-fringed sill
 Leaned over and looked into his grey eyes,
 Where he stood perplexed and still. 10
- LB But only a host of phantom listeners
 That dwelt in the lone house then
 Stood listening in the quiet of the moonlight
 To that voice from the world of men:
 Stood thronging the faint moonbeams on the dark stair,
 That goes down to the empty hall,
 Harkening in an air stirred and shaken
 By the lonely Traveller's call. 20
- ALL And he felt in his heart their strangeness,
 Their stillness answering his cry,
 While his horse moved, cropping the dark turf,
 'Neath the starred and leafy sky:
 For he suddenly smote on the door, even
 Louder, and lifted his head: —
- LBI "Tell them I came, and no one answered,
 That I kept my word," he said.
- ALL Never the least stir made the listeners,
 Though every word he spake
 Fell echoing through the shadowiness of the still house 30
 From the one man left awake:
 Ay, they heard his foot upon the stirrup,
 And the sound of iron on stone,
 And how the silence surged softly backward,
 When the plunging hoofs were gone.
 — WALTER DE LA MARE¹

Strictly Germ-Proof

- HG The Antiseptic Baby and the Prophylactic Pup
 Were playing in the garden when the Bunny gamboled up;
- LG They looked upon the Creature with a loathing undis-
 guised; —
- HG It wasn't Disinfected and it wasn't Sterilized.
- HB They said it was a Microbe and a Hotbed of Disease;
- LG They steamed it in a vapor of a thousand-odd degrees;
- LB They froze it in a freezer that was cold as Banished Hope
- HG And washed it in permanganate with carbolated soap.

¹ By permission of the publisher, Henry Holt and Company.

- LB In sulphureted hydrogen they steeped its wiggly ears;
 HB They trimmed its frisky whiskers with a pair of hard-boiled shears;
 LG They donned their rubber mittens and they took it by the hand
 HG And 'lected it a member of the Fumigated Band.
- LB There's not a Micrococcus in the garden where they play;
 LG They bathe in pure iodoform a dozen times a day;
 HB And each imbibes his rations from a Hygienic Cup —
 HG The Bunny and the Baby and the Prophylactic Pup.
- ARTHUR GUTERMAN, *The Laughing Muse*¹

Presenting a Program

In one city fifteen hundred people paid admission to hear the following program of poetry interpreted by a high school speaking choir. Wouldn't you like to practice some of the selections?

WORDS WITHOUT MUSIC

Boots	<i>Kipling</i>
Cataract of Lodore	<i>Southey</i>
Skipper Ireson's Ride	<i>Whittier</i>
Sir Patrick Spens	Anonymous
The Ghosts of the Buffaloes	<i>Lindsay</i>
The Congo	<i>Lindsay</i>
Wynken, Blynken, and Nod	<i>Field</i>
Dance Folio	
Jazz Fantasia	<i>Sandburg</i>
Saturday Night	<i>Hughes</i>
Homesick Blues	<i>Hughes</i>
Alexander's Ragtime Band	<i>Berlin</i>
St. Louis Blues	<i>Handy</i>
Little Brown Baby	<i>Dunbar</i>
Three Little Fishes	<i>Dowell</i>

¹ By permission of the publisher, Harper and Brothers.

Several other examples of poems suitable for choral interpretation are —

- "The Bells" and "The Raven" by Edgar Allan Poe
- "The Man with the Hoe" by Edwin Markham
- "The Spires of Oxford" by Winifred Letts
- "In Flanders Fields" by John McCrae
- "Little Orphant Annie" by James Whitcomb Riley
- "The Sands of Dee" by Charles Kingsley
- "Blow, Blow, Thou Winter Wind" by William Shakespeare
- "The Barrel Organ" by Alfred Noyes
- "A Man's a Man for A' That" by Robert Burns
- "Barter" by Sara Teasdale
- "Ring Out, Wild Bells" and "Sweet and Low" by Alfred Tennyson
- "The Owl and the Pussycat" by Edward Lear
- "The Song of the Shirt" by Thomas Hood
- "A Consecration," "Sea Fever," and "Cargoes" by John Masefield
- "Scum o' the Earth" by Robert Haven Schaufler
- "Recessional" by Rudyard Kipling
- "Grass" and "Jazz Fantasia" by Carl Sandburg
- "The Forsaken Merman" by Matthew Arnold

ACTIVITY 4

1. Let each pupil select a poem which lends itself to group reading, arrange the distribution of voices, and tell the class why his choice is suitable. The class committee can then make a compilation of poems and, after class discussion, select a program to be presented in assembly. Matters of interpretation, voice arrangements, and the selection of soloists should be decided by class discussion.
2. Arrange a program of Old Testament selections, chiefly from "Psalms." Select a commentator, who will preface the choral reading by a short discussion of the nature and the purpose of each selection. Then arrange the selections for oral presentation and as a class activity offer to read or recite these selections at some church service.

UNIT TWELVE

Personality and Human Relations

What Is Personality?

HAVE YOU ever tried to explain why Lillian or Anne or another of your friends is the most popular girl you know? If you have, you've probably concluded by saying, "She has a good personality," and then beamed triumphantly as though that remark clarified everything and required no further explanation. A good personality isn't a tangible possession — something you can see and touch, like blond hair or brown eyes or pretty clothes. Well, then — just what is personality?

Dr. Henry C. Link, a famous psychologist who has advised thousands of people in their struggle for successful and happy lives, defines personality as "the extent to which the individual has learned to convert his energies into habits or actions which successfully influence other people." In other words, if you can sing or amuse children or converse entertainingly, you have a better personality than the boy or girl who possesses none of these skills. Furthermore the young person who feels a lively interest in the problems and achievements of others creates a more favorable impression than the one who is concerned only with himself.

Personalities Differ

In your classes at school, in your circle of friends outside of school, and in your home, you have found that people differ widely. No two members of your English class are exactly alike. Perhaps the girls range from Helen, conscientious and dependable, to Vivian, irresponsible and flighty. A student like Reid, prompt, efficient, and painstaking, may be a bosom pal of a boy like Joe, easygoing, with a hail-fellow-well-met attitude.

Studying people — noting their differences and peculiarities — is a fascinating hobby. We must, however, be charitable

in our attitude toward others, guard against "typing" them or arbitrarily labeling them "snob," "teacher's pet," or "grind" without taking account of all the qualities that make them the individuals they are.

Are English and Personality Related?

"What in the world," perhaps you are asking yourself, "is a discussion of personality doing in an English textbook? Does my personality influence my speaking and writing?"

Indeed it does. Your speaking and writing are, as a matter of fact, aspects of your personality and reveal accurately just how cultured and gracious you are. Every phrase you utter and every sentence you write tells something about *you* — that's a disturbing thought, isn't it?

It needn't be, however. The decision lies with you. There's one sure way to learn to speak and write like a cultured, refined, gracious boy or girl — and that is to become such a person.

ACTIVITY I

Write a unified, emphatic paragraph on the topic, "What the Writing (or speaking) of Hamlin Garland (or someone else) Reveals about His Personality." Base your paragraph on an autobiography or book of essays you have read or a speech you have listened to over the radio. Prove your statements. If you wish, illustrate your points by brief direct quotations. Use word bridges to show connections in thought.

Attractive Young People

Now let's place Lillian or Anne or another popular girl under a microscope — figuratively speaking — and examine her for the secret of her charm. To do the job completely, we'll look closely also at her brother Bill, who is just as popular as his sister.

We don't need a microscope to see that Lillian and her brother are two attractive young people. Although neither would take first prize in a beauty contest — Lillian's nose is frankly pug, and Bill has more than his fair share of chin — both have smooth hair and clean faces, hands, and fingernails.

Their clothes are freshly pressed and suitable to the occasion and their years. Whether they are sitting, standing, or walking, Bill and Lillian maintain good posture without apparent effort. Because they have a keen sense of humor and have trained themselves to look on the bright side, their expressions are animated and happy. Obviously they're getting a lot of fun out of life.

Now they're beginning to talk, and we'll listen to their voices and speech. They converse well, don't they? Both have clear, low-pitched voices, enunciate distinctly, and pronounce their words correctly. Evidently they have well-stocked vocabularies, for they use words that express their ideas accurately and vividly. Their grammar is one hundred per cent correct.

What a variety of subjects Bill and Lillian are able to talk about! Their interests range from Benny Goodman to Bach, from Bette Davis to Madame Curie, and from tropical fish to the Supreme Court. From their conversation we can tell that both have read widely in worth-while newspapers, magazines, and books.

As Bill and Lillian talk, however, it becomes evident that they don't spend all their leisure time reading. Lillian belongs to the Dramatic Club, is on the basketball team, plays the piano, and teaches a Sunday School class. As for Bill — he's secretary of the Student Council, a reporter for the school paper, and a member of the track team.

What other facts can we discover to help us explain why Lillian and Bill are popular? Well, let's examine their attitude toward each other. Being normal and intelligent, both Bill and Lillian have opinions and are anxious to express them. Each is willing, however, to listen attentively and courteously to the ideas of the other. Although Lillian does not agree with many of Bill's political and economic beliefs, she acknowledges with tolerance and self-control that Bill has a right to his own opinions — even if they're misguided. In their courtesy, their appreciation of each other's ideas and achievements, their loyalty to each other, their poise, and self-control we find evidence that Bill and Lillian are gracious, cultured young people.

Personality Patterns

Personality patterns are made up of many elements just as a suit or coat is made up of many threads. The following descriptive words are suggested to help you examine and discuss your own personality pattern and those of your classmates and friends.

ACTIVITY 2

On your paper write the names of five people you know well and under each name a list of words which characterize each person. Choose words from the following lists but add others. Use your dictionary; look for synonyms and antonyms.

DESIRABLE		UNDESIRABLE	
affectionate	orderly	awkward	inconsiderate
alert	original	boastful	irritable
appreciative	painstaking	careless	jealous
brave	poised	catty	namby-pamby
conscientious	reasonable	cowardly	pig-headed
courteous	respectful	deceitful	resentful
dependable	sensible	discourteous	sarcastic
enthusiastic	skillful	dishonest	self-centered
frank	sociable	domineering	slovenly
generous	tactful	egotistic	stingy
good-looking	thoughtful	flippant	stupid
industrious	tolerant	harum-scarum	superficial
intelligent	understanding	haughty	unfair
loyal	unselfish	impudent	untrustworthy
modest	versatile	incompetent	vacillating

ACTIVITY 3

Although all personalities are mixtures of many traits, in some people one trait is dominant and is the keynote of the personality. Ambition, for example, overshadowed all the other traits in Napoleon's personality. Select one of the following and describe one person in public life or among your circle of friends in whom the trait you select is dominant. By what the person says or does show that the trait selected is his outstanding characteristic.

courage	initiative	perseverance	unselfishness
curiosity	loyalty	sense of humor	versatility
honesty	patriotism	simplicity	vigor

Example

In our home "Mother" and "cheerfulness" are synonyms. Breakfast in her hands is a bright, hearty affair, from the bowl of jonquils on the table to the warm good-by directed toward backs hurrying through the front door.

"An open fire on a cold winter evening pays dividends," she maintains and smiles at Jimmy when he insists upon sprawling, full length, before it and at Mary, who forgets her Latin in the fascination of firelight daydreams.

"Of course, they are lots of work but I enjoy them so much," she murmurs a bit wistfully when Father shows signs of rebellion at planting and weeding the flowers. A few months later she maintains a discreet silence when he displays with undue pride borders of candytuft, pansies, and iris.

Mother never says, "Cheer up." Instead, she moves a magazine from "here to there," turns on a soft-shaded lamp, relates an amusing incident she has read, or bakes a batch of gingerbread cookies which fill the house with a tantalizing fragrance, and somehow — I cannot explain it — the world is altogether right again. — PUPIL

Now Turn to Yourself

Thinking about the traits of the people you know and have read about makes you eager to appraise your own characteristics, doesn't it? You're interested, of course, in developing a pleasing personality that will smooth your path through the business, professional, and social worlds by reflecting fully how charming, gracious, and cultured a young person you are.

Let's proceed the way your doctor does when you pay him a visit or ask him to call. First of all he examines you thoroughly to discover your present condition and determine exactly what is wrong with you. Then, when he has finished his diagnosis, he outlines a treatment for effecting a cure — medicine, diet, and the like.

ACTIVITY 4

On unsigned sheets have your classmates or others rate and analyze you. Request them to be honest in their judgments. Each rater will copy the following items, place 1 (markedly inferior), 2 (below average), 3 (average), 4 (above average), or 5 (outstanding), and then give you suggestions for improving yourself.

- | | |
|---------------------------|-------------------------|
| 1. Posture and carriage | 11. Friendliness |
| 2. Cleanliness | 12. Tolerance |
| 3. Correct, neat clothing | 13. Dependability |
| 4. Health and vigor | 14. Co-operation |
| 5. Poise | 15. Loyalty |
| 6. Voice and speech | 16. Leadership |
| 7. Manners | 17. Self-confidence |
| 8. Cheerfulness | 18. Industry |
| 9. Sense of humor | 19. Punctuality |
| 10. Enthusiasm | 20. Skills or abilities |

Before you look at the opinions of your classmates, rate yourself.

ACTIVITY 5

Answer each of the following personal questions by placing *Yes* or *No* on your paper after the number of the question. *Yes* counts 2; *No*, 0. Be a good sport; play fair. If you have trouble answering some of the questions, ask the advice of your parents or friends.

Appearance

1. Is my weight within ten pounds of what it should be for my age, height, and build?
2. Is my posture erect but easy?
3. Are my face, hands, and fingernails clean?
4. Is my hair clean and neat?
5. (Girls) Is my make-up, if any, becoming and lightly applied?
(Boys) Is my face clean-shaven?
6. Are my teeth brushed at least twice daily?
7. Is my clothing clean, neatly pressed, and appropriate to the occasion?
8. Is my expression cheerful and animated?
9. Are my shoes appropriate and well cared for?
10. Are my eyes clear and sparkling?

Voice and Speech

11. Is my voice clear and well-modulated?
12. Do I enunciate distinctly?
13. Do I produce all the vowel and consonant sounds correctly?
14. Do I avoid running words together?
15. Do I look up in the dictionary the pronunciation of new words?

Conversational Skill

16. Am I able to talk intelligently and entertainingly on a wide variety of subjects?
17. Have I a large vocabulary for one of my years?
18. Do I listen courteously and appreciatively to the ideas of others?
19. Is my grammar approximately one hundred per cent correct?
20. Do I avoid malicious gossip?

Range of Interests

21. Do I attend church?
22. Am I a member of at least one school club?
23. Have I a hobby?
24. Am I proficient in at least one sport?
25. Do I read at least one newspaper every day and at least one worth-while magazine and book a month?
26. Do I see at least one worth-while movie or play a month?
27. Do I select discriminatingly the radio programs I listen to?

Attitude toward Others

28. Am I tactful — that is, do I avoid hurting people unnecessarily in what I say and do?
29. Am I courteous?
30. Am I loyal to my family, my friends, my school, my community, and my country?
31. Do I sincerely like people?
32. Am I interested in other people's problems and achievements?
33. Am I a helper at home, in school, and in clubs?
34. Am I tolerant of the beliefs of others?
35. Do I work well with others?
36. Am I appreciative of kindnesses shown me by others?
37. Do I avoid criticizing my family and friends in public?
38. Am I poised and at ease in a group of friends?
39. Am I at ease with people I have just met?

Other Traits

40. Have I a sense of humor?
41. Have I trained myself to look on the bright side?
42. Have I self-confidence?
43. Do I accept criticism good-naturedly?

44. Do I avoid jealousy?
45. Am I truthful?
46. Do I control my temper?
47. Do I keep my promises?
48. Do I form my own opinions?
49. Am I persevering?
50. Have I formed the habit of concentration?

Ways of Improving One's Personality

First of all you must really want to improve and be determined to do so. Tackling the job in a halfhearted, today-I-will-tomorrow-I-won't-bother spirit will get you nowhere. Think back on the struggle you had, when you were younger, to learn to swim, ride, ice skate, or master some other skill. You may have been hopeless when you started, but you took the bruises and the spills and stuck at it. Soon your awkwardness began to disappear, and you felt the thrill of an expert. What led you to start training? What was your attitude toward the activity — dislike or eagerness? What were the first steps in your training? How much and how often did you practice? Did you become more enthusiastic about the activity as you acquired skill? Did you gain satisfaction from your progress? Were there times when you seemed to make no progress?

Now you have a new skill to learn — you want to be popular, to make and hold friends, to get over that feeling of embarrassment in social gatherings, to talk fluently and entertainingly when the crowd gets together or you are invited out. Why not use the same approach to this new problem — face it squarely and keep at it? Polishing a personality, like editing a paper, cooking a dinner, or learning a new dance, is no job for a lazy person.

You are sincerely anxious to improve and you'll stick to your task, you say? That's fine! Let's begin with your appearance. If your weight is several pounds under or over the normal for your age, height, and build, consult the family doctor or your health education teacher. He will tell you how you can safely increase or reduce your weight. Here's a word of warning — don't make a guinea pig of yourself by



Gendreau

A school band affords friendships and an outlet for enthusiasms.



H. Armstrong Roberts

The fun of sharing musical accomplishments

experimenting with unusual diets or patent medicines. Play safe with your health, your happiness, and your life.

Your doctor or your health education teacher will also be glad to advise you about improving your posture. Then, as you sit or walk, form the habit of keeping your spine straight and your chest high. Since there's no reason why your head should arrive before the rest of you, pull back your neck. Become posture-conscious. Stand before a full-length mirror at least twice a day and check up on yourself.

Since America is renowned for the number of bathtubs in the country, and soap, nail files, toothbrushes, and combs can all be purchased in the "five-and-ten," there isn't much excuse for lack of personal cleanliness and neatness. Because there is no reason for a back-to-the-Chinese movement, it's a good idea, girls, to file your nails as well as to clean them. Another point — if you want to see how a bull reacts to a red flag, just flash crimson fingernails in front of your father, your brother, or the boy next door. Men hate bright red nail polish.

As for make-up, girls, be modern but sensible. The function of make-up is to flatter your face, not to conceal it. Powder your nose, by all means, but avoid an I-fell-in-the-flour-barrel effect. Since you're much more charming as Lucille or Edna or Grace, aged seventeen, don't try to make yourself into a poor carbon copy of your favorite movie actress, aged twenty-five or thirty. Make-up should be applied and hair combed, incidentally, in your own room, not at the dinner table or in the classroom.

Now that you're charming to look at, you're ready to make new friends. "Oh, I can't," you protest. "I'm so self-conscious when I meet people for the first time." Perhaps you are shy and self-conscious, but do you know why? The truth may hurt, but here it is — you're all wrapped up in yourself. You're so busy thinking about your problems, your disappointments, your desires, your achievements, you forget that Eddie and Norman and Marion also have problems, disappointments, desires, and achievements.

The way to overcome self-consciousness is to cultivate deliberately an interest in others. When you meet someone for the first time and you feel a tidal wave of shyness engulfing

you, say to yourself sternly, "Now, hold on a moment! For all I know, this person is just as uncomfortable as I am. Maybe he doesn't know what to say, either. How can I put him at his ease?" In other words, shift the emphasis from *me* to *you*.

Meet as many people as you can. Join a school club, the Y.M.C.A. or Y.W.C.A., or a church organization — or better yet, all three. When you join, don't be satisfied just to pay your dues. Get something for your money. Play and work with your new friends. Help them solve their problems. Praise their achievements. Sympathize with them in their disappointments. The first thing you know you'll be so busy you won't have time to think about yourself.

To increase your confidence and poise become expert in at least one sport. If you like tennis, don't be satisfied just to bat a ball around the court in a lazy, halfhearted way; practice until you play a smashing game. Learn to dance really well. Good dancers are always popular.

Since conversation can make or break friendships, take the trouble to become an entertaining talker. Because the boy or girl with a hobby always has at least one subject on which he can speak with authority and enthusiasm, become interested in photography, boatbuilding, gardening, radio, stamps, coins, aviation, marionettes, dramatics, singing, chemistry, birds, or insects. To do full justice to your ideas, join the A-New-Word-a-Day brigade. For other hints on becoming a pleasing conversationalist turn to pages 276-292.

Since most of the things we worry about never happen, train yourself to look on the bright side. When you feel gloomy, play tennis or go to the movies or read an amusing book. Don't be a Calamity Jane; shut the door of your mind to gloomy thoughts.

No one but a baby can freely express all his emotions without being ridiculous. The person who sulks when he is disappointed or screeches when he is angry advertises the fact that, emotionally at least, he has never grown up. As a good sport, you, of course, accept disappointment with a smile. Have you also trained yourself to smile serenely when you're furiously angry, or do thoughtless, biting words pop out of your mouth?

ACTIVITY 6

Choose five of the following and be ready to express a worthwhile opinion on each. You may secure information in the following books or others of your own choice.

- Allen, Betty and Briggs, Michael. *Behave Yourself!* Pp. 14-21, 103-112
- Brockman, Mary. *What Is She Like?* Pp. 46-160
- Clark, Mary and Quigley, Margery. *Etiquette Jr.* Pp. 79-91, 177-184
- Crawford, Cooley, and Trillingham. *Living Your Life.* Pp. 106-142
- Faculty of the South Philadelphia High School for Girls. *Everyday Manners.* Pp. 45-51
- Hathaway, Helen. *Manners.* Pp. 44-58, 270-278
- Hunter, Lucretia. *The Girl Today — The Woman Tomorrow.* Pp. 7-109
- Pierce, Beatrice. *It's More Fun When You Know the Rules.* Pp. 115-144
- Post, Emily. *Etiquette.* Pp. 50-68, 577-596
- Stevens, William. *The Correct Thing.* Pp. 5-10, 24-25
1. What is an appropriate costume for a girl to wear to school?
A boy?
 2. How can a boy or girl lose weight? Gain weight?
 3. What are three good exercises to correct a hollow back?
 4. What are three exercises to strengthen the muscles of the feet and prevent the arches from dropping?
 5. How should one choose a pair of shoes?
 6. How should shoes be cared for?
 7. What is the proper care of the eyes?
 8. How should the skin be cared for?
 9. How should the teeth be cared for?
 10. What kind of clothes should a short girl select? A tall girl?
A stout girl? A very thin girl?
 11. What colors are particularly becoming to a blonde? To a
brunette? To a redhead?
 12. To what extent should slang be used in conversation?
 13. How can one break a bad habit — envying others, for ex-
ample?
 14. How can one become more tolerant?
 15. How can one control a hasty temper?
 16. In what ways can a high school boy or girl help others?

ACTIVITY 7

Using the title "My Personality Program," write a unified, clear report. On the basis of your personality diagnosis mention your strong and weak points. Describe fully how you plan to attack each defect in your personality and to develop desired qualities or skills — to play tennis, to skate, or to control your temper, for example. Is your life well balanced? Or do you overemphasize one phase or activity and neglect other matters of importance? For suggestions consult Bennett and Hand's *Designs for Personality*.

The Game of Life—for Me

The rules of the game of life apply to everyone. Each of us has a job to do and a niche to fill in the world. Can you imagine what would happen if one bright morning your father decided that his work was of no importance and that he was not going to the office, the store, or the mill; if your mother made up her mind that she was tired of planning three meals a day, of seeing that the house was livable, that all the domestic machinery was well oiled; if the milkman decided to sleep all night instead of delivering milk to your doorstep; if train crews and truck drivers forsook the road; if every person "sat down on the job"? Whether we are butchers, bakers, or high school students, we have duties to perform, responsibilities in modern group living. Let's play our part every day!

ACTIVITY 8

Make a list of problems uppermost in the minds of the members of your English class. Let these deal with home, school, church, or community life. Each pupil will contribute at least one problem. Through class discussion find the solution of each problem.

Example of problem

Grace and Jane work in the school office during the fourth period while the school secretary is at lunch. Although both know that the office telephone is not to be used for personal calls, Grace talks to some friends almost every day. Also, she has taken some school stationery for personal letters. Jane dislikes to report Grace, who will fail office practice if her actions are discovered. Should Jane report Grace? Why?

UNIT THIRTEEN

Thinking, Discussing, and Debating

THINKING

THE California English syllabus says, "The growing use of free speech in America and the dangers to our ideas and institutions which come from an inability to discriminate between sound and unsound reasoning make definite training in argument a necessity for every student."

How We Think

When in your physics or chemistry laboratory you carry out an experiment, you follow step by step the method outlined in your laboratory manual. Thinking is a definite process, too, although thoughts pass so swiftly through the mind that we are unconscious of following any logical order. Here are the steps in what John Dewey calls "a complete act of thought":

1. *Feeling a difficulty.* You discover an army of shiny, greenish bronze beetles eating your roses, ivy, marigolds, and grapevines.

2. *Recognizing and defining the difficulty.* After picking and killing dozens and still finding beetles everywhere, you decide it is impossible to get rid of the pests by this method.

3. *Examining possible solutions of the problem.* From a neighbor you learn the name "Japanese beetle." He suggests that you either put up beetle traps or use some kind of spray. Traps may attract the beetles of the neighborhood to your garden. A spray may kill tender flowers.

4. *Searching for additional facts.* You go to your general store and inquire. The clerk shows you beetle traps, Japellent, Smack, Japtox, and oleate-coated arsenate of lead, and tells you something about each. It isn't sensible, he thinks, to eat

grapes which have been sprayed with poison. He has used oleate-coated arsenate of lead and found it effective.

5. *Choosing and testing the best solution.* You buy a half pound of oleate-coated arsenate of lead, apply it on two successive days according to instructions on the can, and watch results. Thus you complete "an act of thought."

Induction and Deduction

Thinking falls into two general types. In *inductive reasoning* we gather many facts, observe a variety of cases, try experiments, and from our accumulated information reach a conclusion or generalization. This is the method often followed by scientists. When Sir Isaac Newton had observed and tested many instances of the earth's attractive force for objects on it, he drew a conclusion which he called the law of gravitation.

In *deductive reasoning* we apply a generalization or rule to some specific case. Suppose your science teacher tells you that oxygen is necessary to the process of oxidation or burning. Sometime later a lighted cigarette, dropped on a rug in your home, starts a blaze. When you smother the flames in sofa pillows, thus cutting off the supply of oxygen, you are reasoning deductively.

ACTIVITY I

- I. From a news magazine or from the financial section of your newspaper clip a graph, a table, or a map. Then write briefly but clearly the conclusion you draw or the generalizations you make from the facts presented.
- II. Here are some general principles. Choose one and describe briefly how you could apply it to solve some problem or understand some situation in daily life.
 1. Friction is resistance encountered when moving one surface over another.
 2. Sound travels about 1090 feet a second in air.
 3. To thrive bacteria must have food, warmth, and moisture, and must be away from too strong light.
 4. Alcohol draws the water from foods and hardens protein foods.

5. A cubic foot of hot air weighs less than an equal volume of cold air; therefore hot air rises, since it is lighter than the surrounding air.
6. Hard water contains minerals in solution, especially limestone.
7. Roots of trees hold soil firmly in place.
8. Plants need carbon dioxide; animals, when active, give off carbon dioxide.

Rationalization

By inventing plausible reasons to explain his behavior to himself and others, a person often tries to disguise his real motives. This is rationalization — an offense against constructive thinking. A boy who has a bad report card to show his parents may change some of the marks to avoid unpleasant consequences. He assures himself, however, that he is only trying to save his parents anxiety over his failure. He is substituting for his real feeling of guilt and fear of punishment a virtuous consideration for others. Before long he may so completely deceive himself as to believe he has done the only right thing possible under the circumstances. In *Mind in the Making* James Harvey Robinson says, "Most of our so-called reasoning consists in finding arguments for going on believing as we do."

Suspending Judgment

The true scientist or the effective thinker always suspends judgment until he has considered impartially all available evidence. Even after he has formed an opinion or accepted a belief, he keeps an open mind. He will not exclude new evidence from consideration, even though it may overthrow a principle he has come to accept.

A young man once asked Benjamin Franklin how he managed to make such sound decisions. Franklin replied that he didn't make decisions at all, that he simply let the facts decide for him. "When confronted with two courses of action," he explained, "I jot down on a piece of paper all the arguments in favor of each one; then on the opposite side I write the arguments against each one; by weighing the arguments pro

and con and canceling them out, one against the other, I take the course indicated by what remains."

Fallacies

Fallacies, which are errors in the reasoning process, lead to unsound conclusions. Education should develop the critical-mindedness necessary to detect fallacies.

Hasty Generalization

When after observing individual trees one reaches the conclusion that maple trees shed their leaves in the fall, the generalization is sound. On the contrary, the generalization that the youngest child of a family is always spoiled is unsound. When Cecil Lighthhead says, "Howard and Harold White are excellent students; therefore their three brothers will undoubtedly be excellent students," he is jumping at a conclusion. To refute Cecil's statement one might point out that the generalization was based on only two examples and that often the members of a family vary widely as students.

False Analogy

An argument from analogy is an inference that two objects which are alike in some respects are alike in another particular. When we argue that because the squirrel buries nuts for the winter, we should prepare for old age; that because a puppy learns by eating soap and biting the ears of big dogs, a boy should look out for himself; or that because Washington High School publishes a weekly newspaper, Hamilton High School should have one, we are using analogies. The argument is valid only if (1) the points of similarity outweigh the points of difference and (2) there is no essential difference. If, for example, Washington High has ten times as many students as Hamilton, this one essential difference destroys the value of the analogy.

Mistaking the Cause

Every happening has both a cause and an effect. An important part of argument is finding causes or effects. When

a person testifies, "Your Nervine has cured me. After taking two bottles I can sleep and work again," one wonders what really caused the cure. Perhaps it was nature or freedom from worry. Medicine may be the sole cause of a cure, the major cause, a minor cause, or no cause at all.

Ignoring the Question

Ignoring the question is evading or missing the real point at issue. If on the question "*Resolved*, That pupils should receive credit for participation in athletics" an affirmative speaker spends all his time proving that sports are valuable to boys and girls, he is ignoring the question, for swimming during the summer, cutting the grass, tending the furnace, making a dress, repairing the automobile, caring for younger brothers and sisters, and many other activities are valuable but do not receive school credit.

Macaulay attacks this fallacy of arguing beside the point when he says, "The advocates of Charles, like the advocates of other malefactors against whom overwhelming evidence is produced, generally decline all controversy about the facts, and content themselves with calling testimony to character. He had so many private virtues! . . . A good father! A good husband! Ample apologies indeed for fifteen years of persecution, tyranny, and falsehood!" Cracking jokes instead of presenting proof and appealing to tradition and prejudice are common ways of ignoring the question.

Begging the Question

Begging the question is assuming the truth or falsity of what one is trying to prove. When a person argues that Robert Frost is not a great poet because there are no great living American poets, he is assuming the truth of a larger statement which includes the one he started out to prove and hence is begging the question. When a debater states his question "*Resolved*, That the brutal game of football should be abolished," he is assuming that football is brutal instead of proving the game brutal, and therefore is begging the question.

Statistics

"Figures do not lie, but liars do figure" is an old and a true saying. Careless, stupid, and dishonest people often use statistics to prove what the figures do not prove at all, because the units are not comparable, or because the figures cover an abnormal period or do not cover a long enough period of time. If child laborers in one state include boys and girls who do housework and farm work and in another state exclude these classes, the totals are not comparable. In discussing wages, prices, streetcar fares, and deposits in savings banks, one must remember that in the past thirty years the dollar has fluctuated widely in purchasing power. The earnings of coal miners illustrate the fact that the figures must cover a sufficiently long period. Because miners are often without work, annual earnings mean more than daily earnings.

ACTIVITY 2

1. Does the relative number of ships show the comparative strength of the navies of the world? Why?
2. Does the number of arrests for drunkenness show the comparative amount of drunkenness in various cities? Why?
3. Does the average wealth of the people of a community show whether there is need of charity? Why?

ACTIVITY 3

In most of the following the reasoning is faulty. In each case of unsound or unconvincing reasoning, name the fallacy or defect and show clearly that the argument is not convincing.

1. Our school will have a championship baseball team because our new coach had a tryout with the Yankees.
2. He must be a gentleman because his manners are impeccable.
3. You wouldn't eat green grapes. America's Best ginger ale is aged for six months.
4. Pupils fail because they are nervous when they take their examinations.
5. Fred went to college and came back a bigger fool than he was before. Don't go to college.

6. Two of my friends who were graduated from Miss Peele's Business School two months ago haven't secured positions. They should have gone to another school.
7. Lady Celia Fubbs, a popular young Englishwoman, uses Swansdown face powder exclusively. You too can achieve glamour and popularity by using this powder.
8. In the past two years the average attendance at our annual school play has been seven hundred. We can count, therefore, on selling at least seven hundred tickets this year.
9. High school students shouldn't have outside assignments. If we had good teachers, we'd cover all the work in class without homework.
10. I offered a beggar a job mowing my lawn, and he refused it. The unemployed don't want work.
11. Sweet peas don't grow well on Long Island. I planted some in my garden in Flushing and they didn't grow.
12. George Washington was a poor speller. Therefore spelling is not important.
13. The honor system will work in our high school, for it is successful in Blank College.
14. Mrs. Brewer is an excellent housekeeper; therefore, if elected governor, she would manage the state housekeeping well.
15. I'm not superstitious, but I'll never again start anything on Friday the thirteenth of the month. We started for Chicago on Friday the thirteenth and had two blowouts on the way.
16. I should have been given the job rather than Miss Hersey, for I have been working for the firm much longer than she.
17. Since there is much dishonesty in politics, I shall not vote.
18. In recent football games Princeton defeated Vermont by a score of 50 to 0, and Columbia defeated Vermont by a score of 30 to 0. Therefore Princeton will defeat Columbia.
19. It is unnecessary for us to include meat among our provisions. Alfred McCann, a food expert, says that many vegetables cheaper than meat possess the same food value.
20. This year we wish to cut down the expenses of our company. Because advertising is a big expense item, we shall start by eliminating it.
21. My father is a Republican (or a Democrat). Therefore I should regularly vote for Republican (or Democratic) candidates.
22. Harry's umbrella is still in the office; therefore he hasn't gone home.

23. A city treasurer invested in two years \$50,000. His salary was \$10,000 a year. He had no other income. Therefore he should be tried for misappropriation of public funds.
24. Since taking your health restorer I have become well and strong. I recommend it heartily to all who suffer.
25. In a newspaper advertisement Harry Slugger, the champion home-run hitter, recommends Throatease cigarettes. Therefore boys should smoke cigarettes.

ACTIVITY 4

Bring to class five examples of faulty reasoning found in newspapers or magazines — in advertisements, for example. What is the fallacy in each?

Examples

"Crisp Crust Bread will give you steady nerves."

"I'm the most popular girl in town since I began to use Angel-foam Soap."

Defining Terms

Do you use words exactly? How many technical and political terms that you hear and glibly use can you define sharply? To some the term *conservative* implies steadiness, common sense, solidity, and safety; to others it implies an old-fashioned, stubborn, unprogressive attitude. Don't be lulled into lazy, crooked thinking by words that are difficult to define. Avoid also the use of ambiguous, vague words. General terms (sometimes called "omnibus" words) should be exposed to the bright light of reason. If a satisfactory definition cannot be found or thought out, the word should be rejected in favor of some more concrete term.

ACTIVITY 5

For how many of the following terms can you give a clear, concise definition? Pool your ideas with your classmates in formulating a working definition. When in doubt, use an unabridged dictionary.

- | | |
|-------------------------|---------------------------------|
| 1. exploitation | 4. tolerance |
| 2. social maladjustment | 5. social and economic progress |
| 3. pressure group | 6. public policy |

- | | |
|-----------------------------------|-------------------------|
| 7. sound legislation | 20. militarist |
| 8. un-American | 21. agitator |
| 9. control by predatory interests | 22. sabotage |
| 10. demagog | 23. scab |
| 11. plutocrat | 24. Marxism |
| 12. antisocial conduct | 25. entangling alliance |
| 13. monopolist | 26. ideology |
| 14. free speech | 27. aggressor |
| 15. liberalism | 28. jingoes |
| 16. economic security | 29. public servant |
| 17. idealist | 30. big business |
| 18. privileged classes | 31. absolutism |
| 19. free enterprise | 32. bigot |
| | 33. a complex |

PROPAGANDA

Man's ingenuity has bridged the miles that separate nations. Through the newspaper, the radio, the telephone, and the telegraph we can learn quickly of happenings all over the world. By radio the voice and words of a speaker are carried across national borders and oceans.

This modern system of communications, which makes possible a sympathetic and friendly sharing of ideas and culture among nations, can be a powerful agent for world understanding and harmony. Unfortunately, however, the means of disseminating friendly ideas is often utilized by unprincipled individuals and governments to spread distorted gospels of prejudice, hate, and violence. Consequently there wages today on the air and in print a conflict between truth and falsehood, right and wrong, blind emotionalism and reasonable judgment. The ultimate fate of civilization will depend upon our ability to discern the true from the false, the rational from the irrational, the good from the bad.

The word *propaganda* in itself was once a respectable term, meaning the *projection of ideas*. Like many other words that have fallen into evil company, however, it is now in bad repute, for it has become associated with insidious and often subversive means of moving a person to predetermined ends. The word is defined by the Institute of Propaganda Analysis as "expression of opinion or action by individuals or groups

deliberately designed to influence opinions or actions of other individuals or groups with reference to predetermined ends." This definition explains the essential difference between the scientist and the propagandist. The former seeks the truth; the latter, his own ends.

Since we live in a democracy which guarantees free speech and a free press, the propagandist can work unhampered by government restrictions. The intelligent citizens must, therefore, learn to consider critically the claims of political parties, advertisers, and business, social, and religious organizations. Through the analysis of propaganda you can learn to recognize the common propaganda devices. When you learn *how to think*, you will not let the propagandist tell you *what to think*.

Common Propaganda Devices

The Institute of Propaganda Analysis has listed the following seven common propaganda devices:

1. *Name calling*, applying a currently unpopular name to a man or a movement, leads us to condemn without examining the evidence. During the American Revolution, for example, "Tory" (one who favored the British) became a term of abuse implying treachery and dishonesty and was used, often unjustly, to rouse the colonists to violence against innocent persons thus branded. To avoid being duped by a propagandist's calling a person good or bad names we must ask ourselves: (1) What does this name mean? (2) Has the speaker or writer proved that the name applies to the person?

ACTIVITY 6

1. List commonly applied words or expressions which have a bad connotation — "dictator," "die-hard," "trimmer," "communist," "Dr. Jekyll and Mr. Hyde," "grind," for example.
2. In news stories, editorials, feature articles, letters to the editor, or columns of newspapers or magazines find examples of name calling. Copy in your notebook the expressions used.

2. *Glittering generalities*, the use of "virtue words" like *public spirit, justice, hope, prosperity, security, eternal truths, and glorious*

birthright, lead us to favor and applaud a person or cause without critically examining the proof. A reformer may, for example, secure support for an otherwise unacceptable program by using high-sounding terms like *economic security* as a lure and a blind. This sugar-coating technique is especially effective because it sonorously lulls us into a state of complacent acceptance.

3. *Transfer* secures our allegiance to a program endorsed by agencies we venerate — church or nation, for example. Here the cartoon is the favorite instrument of the propagandist. When we see Uncle Sam closing the door on the foreign-alliance salesman, we identify ourselves with Uncle Sam and close our minds to the idea of foreign alliances.

4. The *testimonial* device is most widely used in advertising, although nonprofit organizations also employ it. "If my favorite football star (screen actress, radio commentator) endorses this soup," says Mr. Average Citizen, "it's good enough for me."

ACTIVITY 7

Bring to class five examples of advertising propaganda based on the testimonial device. To what instinct in human nature is the appeal directed? What is the logical relationship of a celebrated name to the merits of the article advertised? Does social fame necessarily mean sound judgment and good taste?

5. The propagandist who pretends to be just like us — joining in our sports and family life, enjoying our cooking, slapping us on the back, inquiring about our families — is using the *plain folks* device. We seldom distrust ourselves; we don't, therefore, distrust those who claim to be like us. "I was born in a small town myself," announces the political campaigner. "I know what good neighbors you folks can be; just give me a chance to be a good neighbor to you." The "plain" folks give him their confidence — and their votes.

6. *Card stacking* is the device hardest to detect. By omitting and distorting facts the propagandist wins our support. He employs every fallacy in reasoning to divert attention from the truth. "My opponent accuses me of dishonesty," he says. "I scorn to answer such an accusation. Let the voters look at

my long record of public service, my sacrifice of two sons in the World War. I am not ashamed to look any man in the eye." This device is hardest to combat because the propagandist is telling half-truths which cannot be denied.

7. The *band wagon* device appeals to our desire to be "in the swim." Mr. Average Citizen doesn't want to "throw away his vote" and therefore votes for the candidate he thinks will win, reads the best sellers, smokes the leading brand of cigarettes, brushes his teeth with the most widely used toothpaste, and drives the best-selling car in its class. The advertiser and propagandist understand this trait of human nature and, when possible, stress the theme "Everybody's doing it."

ACTIVITY 8

1. Keep a propaganda analysis loose-leaf notebook. In it paste or copy at least one illustration of each of six or seven propaganda devices. Underline the most obvious propaganda in each and note in the margin the device used. News stories, syndicated columns, magazine articles, political party literature, and advertisements are some sources of such material.
2. Select one of the examples of propaganda in your notebook, and write a good paragraph describing with scientific clarity and impartiality the claim that can reasonably be made for the product or cause, shorn of all its propaganda.
3. Sometimes there is subtle propaganda in movies. In a strike scene, for example, labor may be shown in an unfavorable light — destroying machinery or food. Think of some picture you consider an attempt to prejudice an audience. Tell the class how this was done.
4. In your notebook paste a cartoon from a current newspaper or magazine. On the page opposite write a concise interpretation of it. Is the idea it conveys based on fact or opinion? Has a propaganda device been used? If so, which? Do you consider it good or harmful propaganda? Why?
5. Select a play or novel and show that it contains valuable propaganda. For example, Dickens in *David Copperfield* exposed unsatisfactory conditions in debtors' prisons and in some schools.

ACTIVITY 9

Select by class vote one radio or public address on a controversial question to which you will all listen. Elect a chairman who will

lead the class the next day in a discussion of the speech. Use the following questions (or others) as guides in listening and discussing.

1. What was the purpose of the speech? Did the speaker announce it, allow it to become apparent as the address progressed, or try definitely to disguise it?
2. What were the important points made?
3. Were all terms clearly defined? Were any "omnibus" words used?
4. Were there any fallacies in reasoning?
5. Did the speaker quote statistics or facts to prove his points or did he appeal to the emotions? Give specific instances.
6. Were any propaganda devices used? What were they?
7. Did the speaker confirm any of your beliefs or destroy any? How did he accomplish this?
8. Were you favorably or unfavorably impressed? Analyze your impressions to see whether they were formed or influenced by prejudice.

ACTIVITY 10

1. From three newspapers of different party belief clip a leading editorial. Underline any phrases or statements that reveal party bias.
2. Discuss in class the question of influence exercised over a paper by the beliefs of (1) its publishers and (2) its advertisers.
3. "What is truly vicious is not propaganda, but a monopoly of it." —*New York Times*. Discuss this statement with relation to current events today. Is there any danger of the newspaper monopolizing propaganda?

Our Attitude toward Propaganda

What are we to do about propaganda? To assume the attitude that we are not to believe anything we see or hear is merely being cynical. On the contrary, we must believe if we are convinced of the accuracy and the sincerity of that which we have read. However powerful subversive propaganda may be, we have a strong safeguard in critical and straight thinking. To stimulate our thinking we need to read newspapers and periodicals which present conflicting points of view.

DISCUSSING AND ARGUING

When Robin Hood and Little John met on a log across a stream and neither would give way, they fell to pounding each other with quarterstaves. The fact that Little John tossed Robin into the brook merely proved that he was the more skillful at quarterstaff play, not that he had the better right to the ford.

Hardly a day goes by but there arises between us and others a difference of opinion. On the street, in the home, or in the classroom there comes an occasion to match our wits, our knowledge, and our understanding with another's. This interchange of ideas is stimulating and instructive and sharpens our thinking.

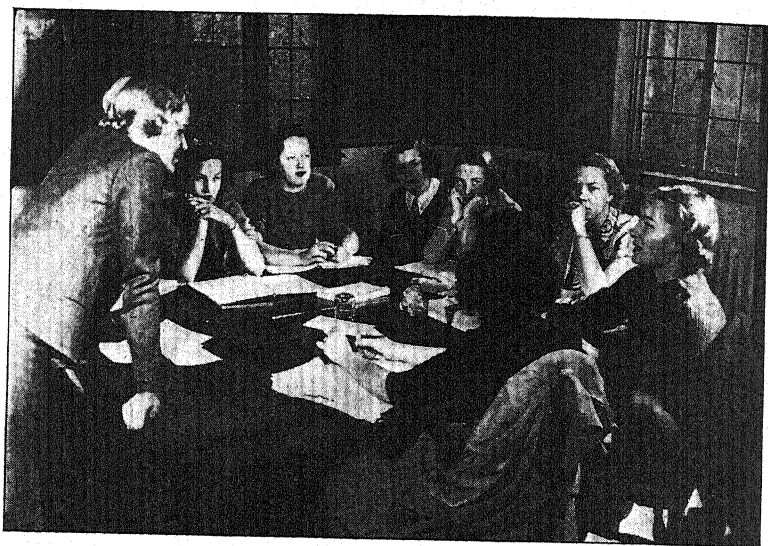
Preparing for Group Discussion

Discussion is a valuable form of mental exercise because it calls for thinking, reading, speaking, and listening. Before we can discuss anything intelligently, we must (1) understand our terms, (2) have a thorough knowledge of the subject, and (3) look at the subject with a clear, unbiased view. Ask yourself what you know and think about the subject. What basis have you for your beliefs? Are your opinions founded on fact or on prejudice, superstition, or hearsay? Then talk with other people and dip into reliable books and magazines, taking notes when necessary (see pages 87-88).

As you read, think out the meaning of any term new to you or look it up. Before you draw a conclusion, gather many facts on both sides of the question. Distinguish between fact and opinion and between honest opinion and propaganda. Reject material which is not on the topic.

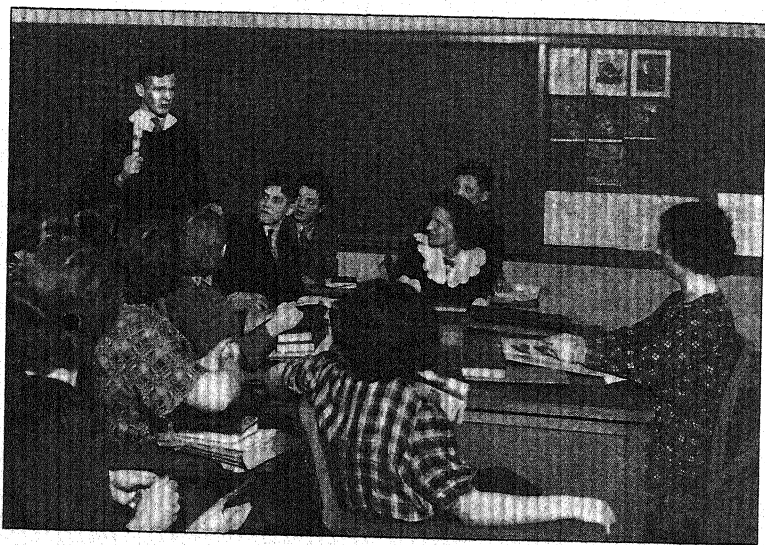
Joining in Group Discussion

1. Contribute your share to the discussion but don't monopolize it. Other pupils have ideas and enjoy expressing them.
2. Think straight to logical conclusions.
3. Speak clearly and audibly.



Courtesy of Sarah Lawrence College

Courteous listening is an essential of good discussion.



Courtesy of Pittsburgh Public Schools

A high school boy rises to express his opinion.

4. Show self-control and courtesy. Assume that all the members are trying, as you are, to arrive at the truth; don't assume a belligerent attitude.

5. Give facts or the opinions of authorities on the subject to support your statements. Learn to cite your authority gracefully — for example, "In a recent radio address Senator Lodge said that —"

6. Stick to the subject.

7. While you are speaking, watch your audience for signs of boredom or inattention. Keep your audience thinking along with you.

8. Listen thoughtfully, with an open mind, to each contribution.

9. Relate your remarks to what others have said.

10. Accept good-naturedly the decision of the group.

Discussion Leader

Choose as the leader of a discussion a pupil who (1) is open-minded; (2) speaks clearly and pointedly; (3) listens understandingly; (4) is businesslike and efficient but also courteous, considerate, and fair. The chairman's duties are —

1. To prepare for the discussion by studying the subject. If he makes out in advance a list of points worth considering, he will be able to guide the discussion and prevent speakers' rambling away from the subject.

2. To introduce the subject. He may explain the history or the importance of the question, define ambiguous terms, limit the scope of the discussion, or mention important points to be considered.

3. To keep the discussion on the subject. When a pupil wanders away from the subject, the chairman courteously reminds him of the topic under discussion.

4. To give all a chance to contribute. If a pupil talks too long or too often, the chairman reminds him that some pupils have not had a chance to speak.

5. To keep the discussion peaceful.

6. To stimulate discussion in groups where no one seems to have anything to say — sometimes by raising questions.

7. To keep the discussion moving toward a goal — sometimes the formation of a resolution or the adoption of a plan of action. At any time the chairman may sum up points already made to keep them clear in the minds of the group. At the close of a discussion he may sum up the conclusions reached and mention points which have not been settled, or may call on a member for such a summary.

Example of pupil's contribution to discussion

Attitude of Young People toward Religion

Mr. Chairman, the present attitude of many boys and girls of high school and college age toward religion seems to be one of general laxity and indifference. Many declare that religion was all right for their parents to believe in, or for people of a few generations past, but that now things are different; people are more broad-minded — religion is for people with set standards and narrow points of view. As a result of these erroneous beliefs, many of the younger generation have discarded all so-called "old-fashioned" principles of religion with the argument that we of today have a free right to express ourselves in word and action as we see fit, and not as others see fit.

To have any well-regulated and happy social order, it is, and always has been, necessary to conform to some higher authority — not only political authority, but religious authority as well. The very fact that crime, general lawlessness, and careless moral behavior have increased these past few years seems to be fairly good evidence that lack of religious belief of some sort has hindered the world from achieving a better social order.

If we are to look for a more idealistic civilization in the future, we must substitute spiritual ambitions for our worldly ambitions. Public laws will never be able to do away entirely with corruption; each individual must regulate his own moral behavior so as to conform with laws that have been handed down throughout the ages by religions of all kinds — laws made by a higher power than man.

ACTIVITY II

Choose a discussion leader and prepare to take an active part in the discussion of a number of the following topics. Use your

best voice. Enunciate distinctly and pronounce every word correctly (Handbook, pages 634-648).

1. Do motion pictures reduce the quantity of reading done by young people?
2. Is a job as good preparation for success in business as college?
3. Is travel as stimulating and educational as college?
4. Should begging and giving money to beggars be prohibited by law?
5. In a year vandalism in parks and playgrounds costs New York City about \$250,000 in repair bills. How can a city educate its citizens to protect their property?
6. Should pedestrians be required to obey traffic signals?
7. Does it pay to be honest?
8. Is youth today irresponsible?
9. Do the rigors of country life give young people initiative and ambition?
10. Does further development of machines give us more cause for fear than for hope?
11. Henry Ford says, "I believe America's educational system is all wrong. It turns out millions of high school graduates looking for any kind of job and not fitted for any one job in the world, unless it might be lecturing." What do you think? Why?
12. Gambling
13. Law enforcement
14. Drinking
15. The profitable use of leisure
16. Courtesy in school
17. The attitude of young people toward religion
18. Modern advertising
19. Books published this year
20. Installment buying
21. Parole

Panel Discussion

In a panel discussion four to six speakers present from a number of angles the available material on a subject like "The Future of Air Transportation." In conference the members of the panel analyze the subject and decide on the most important subtopics.

1. Freight transportation by plane in the future
2. Passenger planes of the future
3. Private pleasure aircraft of the future
4. Future transoceanic air lines

Each member then takes one phase of the subject for study and research and prepares to speak as an authority on his topic. When all material has been gathered and organized, the group present their information, opinions, and ideas on the topic in a panel discussion during a class period. The chairman and the panel members sit at a long table or in a semicircle on the platform. The chairman briefly introduces the subject and the speakers. After the prepared talks the chairman encourages the audience to ask questions, contribute information, and join in the discussion. Although speakers present different points of view, there is no debate or sharp clash of opinions.

Before asking a question or joining in discussion, rise without raising your hand, address the chair, and wait for the chairman to recognize you. Don't rise to speak a second time unless everybody has had an opportunity to express his views. There should, of course, be no back-and-forth argument between two pupils.

After the discussion the chairman of the panel may sum up the important opinions and ideas presented and the conclusions arrived at.

ACTIVITY 12

Listen to the radio program "Town Meeting of the Air." Then give the class suggestions for making their panel discussions entertaining and illuminating.

ACTIVITY 13

Divide your class into committees of four or five and present a series of panel discussions. You may choose from the following list of topics:

1. Isms — communism, socialism, Nazism, Fascism.
2. Safety — in the house, in factories, on the highway, in the air, at sea.
3. Crime — prevention, punishment, rehabilitation of criminals.
4. Conservation — forests, soil, water, game, oil, coal, and minerals.
5. How we waste money — patent medicines, food fads, cosmetics, gambling.
6. Radio.
7. Etiquette for the high school pupil.
8. Advertising.
9. The best motion pictures of the year.
10. Aviation.
11. Recent scientific experiments (or discoveries).
12. Outstanding American playwrights (poets, novelists, essayists, columnists).
13. Dictatorship versus democracy.
14. Imperialism.

15. Which way to peace? 16. Social insurance. 17. The Soviet experiment. 18. The profitable use of leisure. 19. Problems of young people. 20. Superstitions. 21. National defense. 22. Music. 23. Unemployment. 24. Corruption in public affairs. 25. Good sportsmanship. 26. College. 27. Capital and labor. 28. Philippine independence. 29. Today's youth problem. 30. Pulp magazines. 31. Liberty and license. 32. To drink with the crowd or not to drink. 33. Travel in the United States. 34. Hobbies. 35. Dangerous occupations. 36. Censorship. 37. Intolerance. 38. Photography. 39. Great engineering projects. 40. Co-operatives.

Proof and Assertion

The most common fault in argument is assertion, mere "say-so," without proof. Don't say, "I think," "I believe," "It seems to me," "It is my opinion," "Statistics prove," or "Authorities on the subject say," for these expressions suggest easygoing assertion without proof. Unless you are an expert or authority, the audience are not interested in your opinions or beliefs; they want the facts in the case.

Since political, social, or economic propositions can't be demonstrated with mathematical thoroughness, complete, conclusive proof of any debatable proposition is extremely difficult. Really to argue at all, however, one must do more than state and restate the proposition and what he thinks about it. Proof is giving (1) facts, (2) examples, (3) quotations from authorities, and (4) sound reasoning in support of a statement.

ACTIVITY 14

Speak convincingly on one of these topics. Assertion without proof is worthless.

1. W. T. Foster, former president of Reed College, says, "As a rule, the schools do not make necessary the prompt and complete performance of duty. They do not cultivate the habit of 'being there.' The high school diploma is no guarantee to the employer that the graduate has ever been required to do his best at anything." Do you agree with him? Present proof.
2. Dr. J. W. Seaver found that nonsmokers during their course in Yale University gained seventy-seven per cent more in lung capacity and twenty-four per cent more in height than smokers. Many leading statesmen and businessmen don't smoke. Three

successive presidents, Theodore Roosevelt, William H. Taft, and Woodrow Wilson, are examples. Advance further proof that boys and girls should not smoke.

3. What should a high school do with its loafers, who waste their opportunity and the taxpayers' money? For example, would you favor debarring from the privileges of the school any pupil who through lack of effort did not in two years complete the work of a year and a half? Prove that your answer is fair to the student and to the taxpayer.

Forum Discussion

As a preliminary to a forum discussion, two assigned speakers may present the two major points of view. When both speakers have been heard, the chairman leads the group in an informal discussion. The main purpose of a forum discussion is to present fairly both sides of a question, not to arrive at a plan of action or the adoption of a resolution. In a forum discussion on the subject "Is education by experience as important as education by books?" one speaker will defend the value of education by experience; the other, education by books. In the ensuing general discussion the members of the group will present their opinions, but a final decision need not be reached.

ACTIVITY 15

Select one of the following topics and a speaker for each side. After each speaker has presented his argument, a student chairman will lead a discussion of the question. Speak distinctly. Pronounce every word correctly (Handbook, pages 634-648).

1. The government should own and operate radio stations.
2. Our present-day attitude toward criminals is too sentimental.
3. Debating should be eliminated from (or included in) the high school English course.
4. The United States should adopt compulsory military service.
5. Grades and marks should be abandoned in favor of semiannual letters in which the teachers report to the parents the pupils' progress.
6. Too many boys and girls are going to college.
7. Every high school boy should have a course in carpentry and the care and repair of machines in the home.
8. Tipping should be abolished.

Persuading

In discussion, logical reasoning and substantial proof are ordinarily sufficient to convince your audience. Often, however, you may find it necessary to carry your audience one step farther, so that they will take action. Persuasion, by appealing to the emotions (loyalty, pride, fear, admiration, pity), transforms conviction into action.

The *New York Times* each Christmas asks for contributions for the hundred neediest cases in New York City. Instead of giving statistics and generalities about the needy, it prints on successive days word pictures of these poor homes. Here is a first principle of persuasion: Pictures and stories are more effective than general statements. In the second place, a persuasive speaker puts himself in the place of his hearer. If a salesman can look at his automobile through the eyes of the purchaser, he is more likely to sell the car. Finally, the personality and character of the speaker are important in persuasion. A speaker who is fair, sincere, earnest, enthusiastic, straightforward, and open-minded, and has a sense of humor, is likely to persuade his hearers, or some of them, to act in the desired way.

The Red Cross

Our local Red Cross is starting a drive to provide food and clothing for a number of needy families in our neighborhood. To you, who are always well fed, comfortable, and warm, it seems very far away and unreal when I tell you that there are boys and girls of our own age who are literally starving and dying of privation. I am sure that when you realize this you will not be able to enjoy the comparative luxury of your own life without sharing it, even in a small way, with these needy folks.

Only last winter, in an East Side tenement, a widow and her five children were found huddled close together in a bed to keep warm. They hadn't eaten for two days, and before that had lived for weeks on the scraps their poor neighbors gave them. This is only one example of the need that is so prevalent all over our country today, and which the Red Cross is doing its best to relieve.

When you go home and look in your perhaps not overstocked but still comfortable wardrobe, think of those less fortunate than

you and bring any of your old clothing that can be spared. When you sit down to your hot dinner tonight, think of other boys and girls in a cold, dingy, dismal tenement with nothing to eat, or perhaps a crust of bread to munch on, and make a resolve not to go to the movies this week, but to give your motion-picture money to the relief fund. You won't miss either the clothes or the money, and they'll do someone a world of good. — PUPIL

ACTIVITY 16

Persuade your class to act on one of these matters:

1. Your class has been asked to contribute five dollars to the Red Cross. The teacher has asked you to take charge of the collection. Talk to the class.
2. You are the representative of the student-body organization. The term dues are twenty-five cents, and every room is expected to have one hundred per cent membership. Ten pupils in the room haven't paid their dues. In a speech persuade these ten to pay the twenty-five cents for the support of the activities of the school.
3. Some Americans don't know "The Star-Spangled Banner" and "America." Others don't understand the proper treatment of the flag and respect due to the flag and to our national anthem. Probably there are some such in your class. Rouse the class to some enthusiasm about the matter. Include some clear and definite explanation.
4. The school yard and streets have been used as wastebaskets. Probably some of the careless pupils are in your class. Can you persuade them not to litter the yard and streets with paper?
5. Secure contributions for an unfortunate family of your community.
6. Around school you have seen some examples of bad manners. Urge pupils to be courteous and considerate of the rights of others.
7. Persuade your classmates to subscribe for the school publications.
8. Persuade your classmates to sign a petition for the establishment of a student court.
9. Prepare a "pep talk" to persuade every classmate to become a member of at least one club or team.
10. Persuade your classmates to sign up for a new course being offered this term (practical chemistry, dramatics, etiquette,

homemaking, business English, radio and public speaking); or persuade your classmates to petition that such a course be added to the curriculum.

DEBATING

Debate is formal discussion made into a game with definite rules.

The Question

For a debate choose an interesting two-sided question, and state it clearly, briefly, and definitely. The question should be a timely, vital one that is still unsettled. Avoid a broad or complicated question, a proposition which can never be proved or disproved, and a proposition which has *not* in it. State the question in a sentence with only one subject and one predicate unless a modifying clause is needed.

ACTIVITY 17

Criticize these questions for debate:

1. The truck and bus are more useful than the railroad.
2. The pen is mightier than the sword.
3. Washington was a greater general than Napoleon.
4. Moral requirements for high school graduation should be as high as scholastic requirements.
5. Law is a better profession than medicine.
6. Examinations in high school should not be abolished.

Finding Material

Webster said, "I first examine my own mind searchingly to find out what I know about the subject, and then I read to learn what I don't know about it." The *Readers' Guide*, a debater's best friend, is an index of magazine articles. The card catalog (pages 66-72) is a guide to the books in the library. The clipping file is convenient for up-to-the-minute information. In your reading watch for a bibliography or references to other books or magazines. On a local question ask the people who know the facts; on a school question interview the principal, superintendent, teachers, pupils, and parents.

Other publications which contain information valuable in debate are:

Encyclopædia Britannica
New International Encyclopedia
New International Year Book
Statesman's Year-book
The American Year Book
World Almanac
Schlichter's Modern Economic Society
Encyclopaedia of the Social Sciences
Index of the New York Times
The Congressional Record
Abstract of the Census
The Public Information Service
The Annals of the American Academy of Political and Social Science
The publications of the Foreign Policy Association

Main Issues

The main issues map out the work that a debater must do to win. They are the divisions of the proposition, the points which must be proved to prove the case, the points on which there is a clash of opinion. Each is narrower in scope than the main question, but together they cover the whole question. In classroom debate the two sides frequently agree on the issues.

On the question "Examinations in high schools should be abolished," the affirmative will maintain that —

1. Examinations are not fair to the students.
2. Examinations injure the health of pupils.
3. Examinations cause loafing during the term and cramming at the end.
4. Examinations do not prepare for life.
5. Examinations encourage dishonesty.

The negative will maintain that —

1. Examinations aid in the accurate measurement of progress.
2. Examinations motivate study.
3. Examinations prepare for college and later life.
4. The abuses in examinations can be corrected without abolishing the whole system.

Opinions clash on the value of examinations in (1) measuring progress, (2) inducing pupils to study their work thoroughly and intelligently, and (3) preparing for life. The main issues therefore are —

1. Do examinations aid in the accurate measurement of progress?
2. Do examinations motivate study?
3. Do examinations prepare for college and later life?

The health and honesty arguments will be used by the affirmative as proof of the third issue.

Don't select too many issues. Usually two, three, or four are better than six or eight. Combine minor issues. Be sure, however, that the main issues cover the ground, prove the case. In a debate on examinations one team used these issues:

1. Are examinations injurious to the health of pupils?
2. Do examinations help teachers to mark accurately?
3. Do examinations cause cramming?

These issues do not cover the ground, because one of the most important points, the value of examinations as a preparation for later life, is omitted.

Avoid also overlapping issues. One debater decided on these issues:

1. Do examinations result in students' acquiring greater knowledge of the subjects they are studying?
2. Do examinations affect the health of students?
3. Is anything gained by examinations?

These are overlapping issues, because the first is just one part or phase of the third.

Introduction, Body of Argument, and Conclusion

Every debate includes an introduction, body, and conclusion. The introduction clears the way for the argument; the body of the argument is the proof of the issues; and the conclusion is a summary of the proof.

Introduction

The history of the question is usually given in the introduction but may be omitted if the audience know the origin of the

question, its importance, and its relation to them. If any word or expression is not clear to the audience or might be interpreted in two ways, define it. Supplement the dictionary definition by a common-sense analysis of the expression, an appeal to authorities who have defined it, or a study of the history of the question. Exclude irrelevant matter. If points are by agreement omitted from the discussion, state these. Finally state the main issues.

The introduction should also win the sympathy of the audience. Hence it should be simple, straightforward, modest, and fair. Explain. Do not argue, overstate, or make assertions that need proof.

ACTIVITY 18

Criticize these statements in introductions:

1. Examinations have always been a Waterloo for most students.
2. The question of examinations' increasing the mental ability of a student is irrelevant, because there isn't anything gained in this way which could not be gained without examinations.
3. Pupils study so hard for an examination that they get nervous in the examination and forget what they know.

Body of Argument

The body of an argument should be a logical and emphatic grouping of *facts, examples, authoritative opinion, and reasoning* to prove the main issues. Don't advance weak arguments. Hit hard. One good reason is more convincing than several poor ones. An old couplet runs,

When one's proofs are aptly chosen,
Four are as valid as a dozen.

What a Brief Is

A brief, as the word indicates, is an argument boiled down. This special kind of sentence outline written by a debater as he organizes his material has three parts: introduction, brief proper (which is the brief of the body of the argument), and conclusion. When completed, it is a storehouse of information so arranged or pigeonholed that the debater can easily find what he needs in his argument on the subject.

How to Construct a Brief

1. The introduction should include (1) the history of the question (origin, immediate cause for discussion, and importance), (2) the definition of terms (if definition is necessary), and (3) points at issue expressed in declarative or interrogative sentences. If there are admitted facts — points on which the two sides have agreed — state them. If your opponents are likely to introduce a point which is off the subject, set it down as irrelevant matter. As every statement requiring proof is excluded, the introduction is the same for the affirmative and the negative.

2. Don't connect the topics of the introduction by *for*.

3. In the brief proper each subtopic is proof of the main topic and is connected with it by *for*. Use a comma before *for* and no punctuation after.

4. Begin the brief proper with a statement of the question for debate. In a negative brief insert *not* in the question.

5. In the brief proper the points at issue are the main topics. In the introduction the points at issue are numbered *A, B, C*; in the brief proper, *I, II, III*.

6. Use complete sentences. In the brief proper avoid the compound sentence.

7. Number and indent the points or topics as in an outline.

8. Make the conclusion a one-sentence summary of points proved.

9. Use the words *introduction, brief proper, conclusion, and refutation*, but don't number them.

Brief for the Negative

Resolved, That examinations in high schools should be abolished.

Introduction

I. Because examinations have played an important part in our secondary educational system ever since its inception, and because the abolition of examinations would probably work a radical change in our entire school life, this question concerns everyone interested in secondary education.

- II. The question of the abolition of examinations has always been a source of contention.
 - A. Students in medieval universities (where examinations originated) questioned the value of examinations.
 - B. Many progressive schools have abolished examinations.
 - C. In recent years Johnson, Starch, Elliott, Kelly, Dearborn, and other educators have investigated the accuracy of examinations as measuring instruments and have found wide variations in the marks which different teachers give to the same answer paper.
- III. By *examinations* is meant full-period tests at the end of a quarter, third, half term, or term. Short quizzes are excluded.
- IV. The points at issue are:
 - A. Do examinations aid in the accurate measurement of progress?
 - B. Do examinations motivate study?
 - C. Do examinations prepare for college and later life?

Brief Proper

Examinations in high school should not be abolished, for

- I. Examinations aid in the accurate measurement of progress, for
 - A. Examinations gauge for the instructor and student the increase in knowledge made since previous examinations.
 - B. Examinations indicate the student's increased ability to apply and adapt to new situations information learned.
 - C. Examinations put the entire student body on an equal footing, for
 - 1. All students are given the same questions.
 - 2. All students are given the same length of time.
 - 3. Shy pupils do not need to talk to the class.
 - D. Although teachers vary somewhat in the marking of an essay answer, there is no such variation in the marking of a short-answer test.
- II. Examinations motivate study, for
 - A. They furnish a goal toward which every student must strive in order to pass his work.
 - B. They stimulate a spirit of competition.
 - C. A pupil will study harder and more thoroughly when he knows that a day of reckoning is approaching.

- III. Examinations prepare for college and later life, for
- A. Some colleges require entrants to pass the examinations of the College Entrance Examination Board.
 - B. To succeed in college a student must be able to pass examinations.
 - C. Ability to pass examinations helps young people to enter professions, secure positions, and win promotions, for
 - 1. To engage in such a profession as medicine, law, or nursing, one must pass a lengthy, difficult state examination.
 - 2. Corporations, as a rule, examine job-seekers.
 - 3. To enter the civil service one must pass a competitive examination.
 - 4. In many communities a teacher must pass a competitive examination to secure a position.
 - 5. In civil service, teaching, banking, and other vocations promotion is often dependent on the passing of competitive examinations.
 - D. Every day a worker passes or fails an examination when he is called on to think quickly in an emergency and to use intelligently his knowledge and skill.
 - E. Passing examinations gives the student confidence in facing a difficult job.

Conclusion

Since examinations in high school aid in the accurate measurement of progress, since examinations motivate study, and since examinations prepare for college and later life, high school examinations should not be abolished.

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Notice that the four main topics in the introduction of the preceding brief are the importance of the question, the history of the question, the definition of terms, and the points at issue, and that the three main headings (I, II, III) of the brief proper are the points at issue. Note also that in the brief proper each subtopic is proof of the main topic under which it stands.

ACTIVITY 19

Criticize these arguments. Note that *for* doesn't always introduce proof. What would be proof of each assertion?

1. Examinations help teachers to mark accurately, for without examinations teachers' marks would be unfair to many students.
2. Examinations are physically harmful to pupils, for some pupils cheat in examinations.
3. Examinations cause cramming, for one quickly forgets what he learns by cramming.
4. Examinations are unfair, for some pupils think faster than others.
5. Examinations are physically harmful, for they encourage laziness until the end of the term.

ACTIVITY 20

Write a brief on either side of one of the school questions at the end of this unit.

Example of introduction and first affirmative (debate between Kent State University and Earlham College)

First Affirmative Speech

Resolved, That the parole system, as at present administered in the United States, is detrimental to the best interests of criminal control.

Four hundred thousand human beings are released from American penal institutions every year. Of this number the majority go forth on parole. In California the number is 66 per cent; in Ohio, 79 per cent; in Illinois, 86 per cent; and in Indiana, 98 per cent. In one state 98 out of every 100 persons freed from penal institutions

are sent out on parole. The question of parole, therefore, has become so vast and so vital as to affect the welfare of the 130,000,000 citizens of the United States.

In an obscure alley of Chicago, John Dillinger, late Public Enemy No. 1, lay dead. His death marked the close of a notorious career in which he could boast of some thirty killings and some forty robberies. Everywhere he went, be it California or the New England states, he left a trail of misery, suffering, and death. Bewildered citizens asked each other, "Why is this man at large?" And the answer: "He is a parolee, under the surveillance of a parole board." When we realize that a majority of prisoners released from prison are freed on the same conditions as this man, it is evident that the parole system is faulty. Society is taking a tremendous gamble on every paroled prisoner.

The American crime situation is completely out of hand. And the citizens? They continue to pay enormous sums for protection from criminals, yet they are far from receiving protection. In 1931, the National Commission of Law Observance and Enforcement named \$30,000,000 as the annual cost of administering one hundred federal and state institutions; the cost of investment in land and buildings, \$100,000,000; and the average per capita cost, \$350! Three hundred and fifty dollars a year to keep a man in prison!

In spite of this overwhelming sum spent, crime control is so poorly administered that accounts of incredible crime shout at us from headlines of daily newspapers — crimes too often committed by men on parole, or by men after parole, or by men on repeat parole.

This discussion deals with this same parole. The question is stated: *Resolved*, That the parole system, as at present administered in the United States, is detrimental to the best interests of criminal control. Parole is defined as an act of granting a period of probation in which a prisoner may test his ability to stay outside of prison walls and to merge again into industrial and social life.

We of the Affirmative are not advocating a return to the days when men were kept in solitary confinement for life or chained for days at a time to the wall of a prison cell. Our stand throughout this debate is a constructive, not a destructive, one. We are just as much interested in the rehabilitation and re-education of a prisoner as the opposition. But we do maintain that, under the present administration, the parole system is detrimental to the best interests of crime control in the United States because —

1. It is based on unsound theory.
2. It has proved impractical in experience.
3. It stands in the way of a much better system, a system which will in fact as well as in theory rehabilitate and re-educate the prisoner. Such a system will be outlined by the Affirmative this afternoon.

The parole system is by no means a new thing. In England it existed as early as 1820 under the name of the "ticket of leave system." The early colonies, it can readily be seen, needed no system of parole. But as American civilization became more complex, as prisons became overcrowded, a system had to be devised whereby those criminals whose crimes did not merit death could be eliminated from prison. And so a system of parole was introduced into the United States.

Even from the beginning the founders of parole realized that it was based on unsound theory. As early as 1840, Sir Walter Crofton, eminent British criminologist, stated that the system was not based on theoretical reasoning, but was merely a practical device for securing prison discipline. Experience since then has justified this statement, and we of the Affirmative hold as our first major objection to the parole system that it is essentially unsound in theory.

The parole system as at present administered is based mainly on three faulty assumptions: (1) that behavior can be determined in advance; (2) that parole boards will be unbiased; (3) that the work of the two main factors in the development of character — heredity and environment — can be undone in a short period of time.

The duty of granting parole is determined by no more than six men in those states employing the most efficient parole system; in some states only four men determine which men are fit for release; and in still others only one man recommends or grants paroles. Can you not see the utter folly in assuming that one man can determine in advance the behavior of three or four thousand different personalities?

A detailed study of six hundred paroled prisoners in the Massachusetts Reformatory made by Supervisor Warren showed that for three hundred prisoners parole was justified and for the other three hundred it was a failure. His conclusion was that a parole board has no information on which to base a decision regarding fitness for release — that it merely guesses and is wrong about as many times as it is right.

The humorous side is evident when we realize that a clever criminal, having once outsmarted the law, does so again, this time

centering his attention on the parole board. Newton D. Baker, in his address before the Institutional Committee in the Ohio Senate in the 1931 sessions, pointed this out when he said, "When a prisoner learns that a parole board exists that has the power to release him from prison, every power of his mind is directed to bringing influences to bear upon that board to get him out of prison." He is not interested in amending his character; he is interested in making the parole board believe that he has amended his character. He is not particularly interested in becoming converted to some religion. He is interested in appearing converted so that the chaplain will say to the board that he is converted. The board then, mistaking the wool over its eyes for a gift of clairvoyance, insists that in the future the man's behavior will be good.

Many people entertain the mistaken idea that parole boards will be unbiased. Any government machinery, regardless of the experience of its constituency, is as efficient as the members which compose that branch. Its members are all human beings with loves and hates just like their neighbors. The machinery which they control is as emotional and as sentimental as they. In many reformatories and prisons the merit and credit system is employed on the basis of parole. Nathaniel Cantor, after devoting his life to the study of crime control, says, "The personal judgment of those judging determines the score."

It is the belief of the parole board under the present administration that in the short period of parole the two main factors in character development — heredity and environment — can be undone. They believe that in this short period the advice they have given the inmate has solved the mystery of human conduct, a mystery which has baffled the minds of our scholars and philosophers since time's earliest records. No board of parole can control and guide human conduct, influence and direct human behavior, shape and mold human destinies by the hit-and-miss method now being used by the parole system. This can only be accomplished by a long and carefully studied system of re-education and rehabilitation.

The environment of a lifetime and the inborn traits of countless past generations cannot be wiped out by a board of parole issuing regulations and demanding written reports of behavior.

Under the present administration the parole system, with its inadequate finances, its mad administration, its lack of proper surveillance, and its total ignorance of the men with whom it deals, can never be successful. Eighty-five years of American experience

have proved that. Fortunately, the situation is not a hopeless one. An adequate method of crime control is possible which, with the co-operation of the states, can replace the now antiquated system of parole. This method will be outlined by the third speaker of the Affirmative this afternoon. The second speaker will show how the present system has proved impractical in experience.¹ — VIOLA BEDE, Kent State University

ACTIVITY 21

Write or speak the introduction of the argument briefed.

Hints for Debaters

1. *Clearness.* Crystal-clear English and the simplest statement of ideas will make it easy for your audience to think along with you.
2. *Accuracy.* Say exactly what you mean. Exaggeration and inaccuracy destroy the confidence of the audience. One foolish statement is usually enough to lose a debate.
3. *Unity.* Omit everything that doesn't bear directly on a main issue you are proving.
4. *Coherence.* This includes (1) logical order; (2) announcement of that order by each speaker; (3) clear transition from one point to the next. At the beginning a speaker ordinarily explains which issues his side has already proved and what he intends to prove. Avoid such hackneyed transitional phrases as "now"; "my next point is"; "I have just proved to you —"; "I shall now prove to you—"; "let us now consider"; "let us now take up."
5. *Emphasis.* (1) Place important ideas at the beginning to catch the attention and win the sympathy of the audience and at the end to secure climax. (2) Give extra time to the chief arguments, which may need more proof. (3) By appeals to the imagination and by colorful comparisons make the entire speech concrete and vigorous. Don't rely on bare statistics. They may be both dull and meaningless. Statistics take hold when comparisons give them significance. For example, the statement that the United States spent during the World War

¹ Reprinted from Edith M. Phelps and Julia E. Johnsen's *University Debaters' Annual*, published by the H. W. Wilson Company.

of 1914-1918 forty-four billion dollars means little to most people. The explanation that this sum exceeded by a half the total government expenditure in the preceding one hundred twenty-eight years of the republic gives it significance. The further explanation that this sum is about one fifth of the total wealth of the country and that to pay the debt at one time the government would have had to levy a tax of twenty per cent on all personal property and real estate brings the fact closer to the hearer and makes it stick in his memory.

Speaking versus Reciting a Speech

If in a debate you speak extemporaneously, you will sound like a debater, not a reciter, and will be free to meet the points made by your opponents. Write out and memorize, if you wish, your introduction and conclusion. Plan the rest of your speech and practice a number of times debating the subject in your own room.

In refutation use notes freely, but in your direct proof limit your use of notes to sets of statistics and long quotations.

Debate Custom

Address the presiding officer as "Mr. Chairman" (or "Madam Chairman"). Do not separately address the judges or other groups in the audience. Do not refer to opponents or colleagues by name. Say "the first speaker on the affirmative," "my colleague," "the preceding speaker," or "the second speaker on the negative." In direct proof the order of speakers is first affirmative, first negative, second affirmative, etc. In rebuttal the negative usually speaks first. This plan gives the affirmative the advantage of the last speech — a fair arrangement because the burden of proof rests upon the affirmative. In other words, if neither side advances definite proof or if the negative speakers overthrow the arguments of the affirmative without presenting any of their own, the affirmative have lost the debate, because they have failed to prove the proposition. A warning signal one or two minutes before a speaker's time is up helps him to close before the final gavel instead of leaving

his speech hanging in the air. If he is speaking when the final gavel falls, he should conclude the sentence quickly and take his seat.

First Speaker Affirmative

The first speaker affirmative clears the way for the argument by presenting the introduction and then proceeds to the proof of his issue or issues. Because a case well explained is half won, the first speaker ordinarily spends about half his time on introductory matter and the rest on proving an issue or beginning the proof of the issue.

First Speaker Negative

The first speaker on the negative side must be prepared to supply any important introductory material omitted by the first speaker affirmative but should not repeat facts already presented. He may either accept the definition of terms and issues or substitute his own and prove to the audience that the affirmative definition is not fair and that their issues are not the main points to be proved. After this introductory work he proceeds to the proof of his issue.

Other Main Speeches

A debater should listen attentively to what his opponents say. If necessary, he should change his speech to meet their attack. The last speaker on each side should conclude his speech with a clear, brief, forceful restatement of the main issues and proofs.

Asking Questions

If you insist that your opponents answer a fair question, you may enforce your point. A dozen questions, however, will make the audience think that your arguments are interrogation points rather than facts.

Place of Refutation

If a prejudice has been aroused against your side or if some argument blocks your progress, clear the way before present-



Courtesy of Life Magazine

Dean Christensen debates farm issues at the College of Agriculture,
University of Wisconsin.

ing your prepared argument. Such rebuttal should be brief and striking. Refuting an argument of an opponent is often a necessary step in proving a point. In the rebuttal speech attack first the strongest argument you can overthrow.

Rebuttal Method and Matter

To be ready for refutation, prepare rebuttal cards with facts, statistics, statements of authorities or experts, illustrations, analogies, or reasoning for the attack of every important argument your opponents are likely to advance. During the debate take a few notes. Many a debater makes the mistake of spending his entire time in taking notes instead of using most of it for listening, finding the prepared rebuttal cards, and thinking what arguments are worth answering and how he will meet them.

In preparing to refute an argument, ask these two questions: "How do you know?" and "What of it?" Perhaps you can deny your opponent's facts or statistics or present other facts and figures that put the matter in a different light. Perhaps you can point out that his authorities and experts are prejudiced or unreliable, his reasoning faulty, or his statements inconsistent. An analogy or humorous absurdity may enforce your point. Possibly you can refute his authority with a better authority or produce from one of his authorities a quotation which indicates that the authority's attitude was not fairly presented. Or you may admit what he has said and show that his proofs are inadequate, are beside the point, or really strengthen your case. The last type of refutation is called turning the tables.

Rebuttal Mistakes

A few common rebuttal mistakes should be guarded against.

1. Don't misrepresent your opponent's argument. If possible, use his exact words in stating the argument to be refuted.
2. Don't begin the refutation of each point with some unvarying formula like "My opponent says —."
3. If you haven't time in your first speech for all your arguments, don't include the left-over material in your rebuttal. Rebuttal time is for refutation only.

4. Avoid "scrappy rebuttal" by striking at your opponents' main issues. When you chop down a tree, the branches go with it. When the main arguments fall, the little ones go down with them. Don't spend your refutation time clipping off the branches; chop away at the trunk.

5. When your opponent makes a good point, or gives a sound reason or a fact, either admit it or pass it by without comment. Don't attempt to refute arguments which you know you can't overthrow.

6. Refute only the arguments your opponents advance. Memorized refutation answering the arguments the debater thinks his opponents will use is called "canned" rebuttal.

7. Don't be smart or discourteous.

First Negative Rebuttal

It seems that the gravest defects of the parole system as viewed by the first Affirmative speaker are (1) that in one state 98 per cent of all prisoners are released by parole, (2) that Dillinger was a parolee, (3) that crime in the United States is a costly evil, and (4) that the theory of parole is faulty.

It is obvious that the extensive use of parole alone is not incriminating evidence against parole. If parole is as good as the Negative believes it to be, then it should be used as extensively as 98 per cent everywhere. If parole is not a successful form of release from prison, then it is too extensively used.

Our opponents have said in so many words that dangerous criminals should not be released from prison. The Negative may well agree; but the question involved is whether, since the majority of prisoners must be released sometime, parole is not a better means of release than liberation with no supervision whatever.

The Affirmative has also argued that since crime in the United States is so costly we should do away with parole. It is cheaper to supervise a criminal outside of prison, where he is earning a living and perhaps even supporting dependents, than for the state to support him and for welfare agencies to take care of his dependents. This is obvious. In New York State the average annual cost of prison maintenance is \$500, whereas the average yearly cost of supervision of parolees is \$42, less than one tenth of that amount.

The first Affirmative speaker has argued that parole is unsound in theory on the ground that the future behavior of criminals can-

not be determined in advance; that the bad effects of heredity and environment cannot be overcome in a few months or years of prison term; and that the choice of prisoners for parole cannot be the wisest possible because of the fallibility of the members of the parole board. The theory of parole now prevalent in the United States is that all prisoners should be released on parole. The actual supervision of prisoners upon release is more important than the selection of prisoners for parole, since nearly all must be released at one time or another. The Negative grants that the chances of misjudgment cannot be eradicated. In practice, however, parole provides for mistaken judgments by making possible the speedy return of the parolee to prison without retrial in case of breach of trust.

Therefore, since parole has such a high percentage of success as it is now administered, and since the plan of the Affirmative bears no assurance of a higher percentage of success, we of the Negative can see no advantage in a change of parole systems, and we further maintain that parole as now administered in the United States is not detrimental to the best interests of crime control.¹
— MARIAN BINFORD, Earlham College

Decision

In intercollegiate debates the no-decision contest, which emphasizes the fact that the purpose of debate is to find the truth, not to win a victory, is growing in favor. Years ago three judges, who either met and discussed the arguments at the close of the debate or voted without such discussion, regularly decided the debate. This system is still used. Sometimes, however, a critic judge, a person who understands argument, takes the place of the three judges, and in some debates the audience vote.

ACTIVITY 22

Prepare for a series of classroom debates on questions selected from the following list or on other questions. Present proof; don't merely assert.

SCHOOL QUESTIONS FOR DEBATE

1. Report cards should be abolished as a means of rating a student's ability and accomplishment.
2. Honor students should be taught in separate classes or schools.

¹ Reprinted from *University Debaters' Annual* by permission of the H. W. Wilson Company.

3. Ability to swim should be made a requirement for graduation from our high school.
4. High school fraternities should be abolished (or permitted).
5. The honor system in examinations should be introduced into our school.
6. A system of student self-government should be established in our school.
7. At least one year of Latin should be required of every pupil in the academic course.
8. Pupils who attain a class average of eighty per cent should be exempt from all examinations.
9. High school examinations should be abolished (or re-established).
10. High school football should be abolished.
11. Members of athletic teams should be required to maintain an average of seventy-five per cent in at least fifteen periods of prepared work.
12. In the larger cities separate high schools should be provided for boys and girls.
13. Intramural athletics should be substituted for interscholastic athletics.
14. The regulation of the conduct of pupils in study halls, lunch-rooms, and corridors should be in the hands of the pupils.
15. Our high school curriculum should offer greater opportunity for specialization.
16. A general high school education is a better preparation for rising in the scale of life than is a vocational education.

CITY, STATE, AND NATIONAL QUESTIONS

1. The national government should censor motion-picture films.
2. Lobbying as now practiced is detrimental to honest legislation.
3. Except in the case of attack on United States territory war should be declared only by popular vote.
4. Illiterate voters should be disfranchised.
5. The municipal ownership of those public service corporations which furnish water, light, and transportation is preferable to private ownership.
6. The federal government should establish a system of socialized medicine.
7. The extension of consumers' co-operatives would contribute to the general welfare.
8. The President should be limited to one term of six years.

9. The United States should have one year of compulsory military training for all young men.
10. Our state should adopt a one-house legislature.
11. Our city should adopt the city-manager plan of government.
12. The principle of the union closed shop should be established throughout American industries.
13. The United States should adopt the essential features of the British Broadcasting System.
14. In our city (county or state) the manufacture and sale of intoxicating liquors should be prohibited.
15. In this state capital punishment should be abolished (or re-established).
16. Our state should adopt a system of compulsory unemployment insurance.
17. The present chain-store system is detrimental to the best interests of the American people.
18. A sales tax on all merchandise should be enacted (or abolished) in this state.
19. Arbitration boards with power to enforce their decisions should be established by the United States to settle all disputes between employers and wage earners.
20. In this state a unanimous verdict should no longer be required in jury trials.
21. Child labor should be prohibited by constitutional amendment.
22. An automobile owner should be required to carry liability insurance.
23. The federal government should regulate advertising.
24. An amendment to the Constitution providing for uniform national marriage and divorce laws should be adopted.
25. The installment plan of buying should be curtailed.

UNIT FOURTEEN

Club Meetings

Programs

SINCE a person speaks most interestingly on the subject on which he is an authority, it is important for the Program Committee to have each pupil state on paper his special interests or the subjects he would like to talk about and then with the help of the teacher to group together pupils with similar interests — the poets, for example. Under the leadership of its chairman and the Program Committee, each group arranges its program weeks in advance and submits the plan to the instructor for his approval.

At the club meeting the chairman of the group, the chairman of the Program Committee, or the president makes necessary explanations, introduces each speaker, and after the program either leads the discussion or introduces a pupil or the teacher as the critic of the day.

Here are some suggestions which may help you to plan entertaining and worth-while programs for the meetings of your class club:

1. Vocations can easily be divided into several programs:
(1) Reports of interviews with persons engaged in businesses and professions in which members of the club are interested.
(2) Reports of visits to factories, offices, institutions connected with these vocations.
(3) Reports on vocations based on these topics: *a.* Work of an electrical engineer. *b.* Opportunities in the field. *c.* Remuneration. *d.* Preparation. *e.* Qualities of a successful electrical engineer. *f.* Advantages and disadvantages of the profession. John Brewer's *Occupations*, Paul Chapman's *Occupational Guidance*, and Myer and Coss's *The Promise of Tomorrow* furnish recent information on vocations.

2. Current Topic Day. Choosing his favorite field (politics, science, art, music, literature), each pupil contributes a report of a lecture, mass meeting, exhibit, visit to a museum, radio

program, magazine article, book or chapter of a book, newspaper editorial or article.

3. Hobby Day. Pupils explain and illustrate their hobbies — for instance, experiments in science, animal photography, autograph-collecting.

4. An Hour with Some Modern Poets. Each speaker includes rememberable incidents in the life of his poet, a discussion of his poetry, and one of his poems.

5. Hall of Fame of Living Men and Women. Each speaker selects a great living man or woman and proves that his hero belongs in the Hall of Fame.

6. Joke Day. Every pupil in the club tells a good joke or anecdote.

7. Experience Day. Pupils tell entertainingly their unusual experiences.

8. Reading aloud of an issue of the class paper or magazine.

9. Stories, poems, or essays written by the pupils.

10. A debate or discussion on a school, city, state, or national subject.

11. The acting of a short play, perhaps one written by a member of the club, or of part of a novel or longer play.

12. A program based on the book studied in class. Such programs may include games, dramatizations, character sketches, original poems, reading aloud, recitations, and discussion of the authors and the books.

13. A program based on a magazine.

14. Programs based on books, travel, photoplays, the radio, science, art, music, history, our community or city, aviation, and newspapers.

Club Correspondence

The secretary conducts the club correspondence, which may include a challenge to another club to a joint debate or other contest, an invitation to the principal or to another club to attend a meeting of the club, invitations to outside speakers to address the club, and letters thanking speakers.

In a challenge or invitation the secretary should give the date, time, place, and purpose of the meeting. In writing to a speaker he will mention the time available for his speech

and may courteously suggest to him a topic in which the club members are especially interested. The letter should be accurate, brief, clear, and correct.

Lane High School
Charlottesville, Virginia
February 9, 19—

Dr. W. R. Bowen
Professor of English
The University of Virginia
Charlottesville, Virginia

Dear Dr. Bowen:

Our fourth year English class has organized as a club to meet each Friday at two o'clock in the afternoon. Since we are now reading Shakespeare's Julius Caesar as a part of our regular class work, we should appreciate it if you would talk to us at our next meeting about some phase of Shakespeare's life or works. The meeting will be held in Room 11 on the first floor of the high school building. Yours is the only number on the program, which usually takes from twenty to thirty minutes and is followed by discussion.

Our entire class will appreciate your kindness if you accept our invitation.

Very truly yours,

Donald Payne

Secretary

ACTIVITY I

- I. Write a letter to a reporter on a daily newspaper asking him to address your club. Give all the necessary details clearly and briefly.

2. Write a letter thanking the speaker for his address to the club.
3. In a letter challenge another English club in your school to a debate. Suggest a date for a committee meeting to make necessary arrangements and a date for the debate itself.
4. Invite the members of another club to attend a meeting of your club.

Framing a Committee Report

A committee is usually appointed to investigate a situation, summarize findings, and recommend in a report a plan of action to be adopted by the club. When the facts have been gathered, the opinions of members may clash over a proposed plan of action. A sensible report can usually be framed, however, if differences are discussed in a friendly spirit.

Usually the chairman is responsible for preparing the report, which may include any or all of the following: (1) a summary of what the committee has accomplished; (2) a statement of what the committee expects to accomplish; (3) a recommendation for a specific course of action. When writing such a report, omit all unnecessary details. Be concise, clear, accurate. Although the signature of the chairman is sufficient, often all the members of the committee sign their names at the end to indicate that they agree with the contents of the report.

Report of the Exhibition Committee of the Microscopical Society

On May 11 the chairman of the Exhibition Committee consulted Dr. Miner about the possibility of holding our exhibition in Room 208, the chemistry laboratory of this school. Dr. Miner offered the use of the laboratory on either June 20 or June 23 from 5 to 10:30 P.M.

After an interview with the curator of the New York Microscopical Society about lighting for the exhibits, the Exhibition Committee reports that if a card containing the type of lamp, the number of setups, and the number of watts is sent to Mr. William Fisher of the New York Microscopical Society, the necessary materials will be provided.

The committee recommends that —

1. The exhibition of the Microscopical Society be held in the chemistry laboratory on the night of June 23;
2. The information specified in the second paragraph of this report be sent to Mr. William Fisher of the New York Microscopical Society;
3. The president appoint five members of the society to guard the exhibits against damage or theft.

Stanley Wetterau
Gerald Burke
Roger McMann, Chairman

Presenting a Committee Report

The chairman of a committee reads the report unless someone else is appointed to do so. If the report includes only resolutions, it is customary for the person who presents it to move "that the resolutions be accepted (or adopted)." If the report calls for action by the membership of the organization, the club either votes to adopt it or takes no action on it. Any member may move to adopt the report. The chairman usually hands the report to the secretary so that it can be made a part of the minutes of the meeting.

ACTIVITY 2

1. With your class organized as a club, serve on a committee. Assist in the formulation of the committee's report.
2. Let the chairman of the committee present the report and dramatize with the assistance of other members the procedure for accepting the report.

Debating a Motion

In club meetings all decisions are arrived at through motions. After a motion has been made and seconded, discussion usually takes place. This is a form of group discussion. The suggestions already made for joining in group discussion will serve as a guide in the discussion of a motion. Think out in advance what you are going to say. Base your remarks on one or two good points. By describing the results of the action proposed persuade your listeners to support or defeat the motion.

ACTIVITY 3

Consider your class as the lawmaking body of your school, and appoint or elect a chairman. Then propose, discuss, and vote on a number of the following motions:

1. That the lunch hour (or school day) be lengthened (or shortened).
2. That the school term be extended to eleven months (or shortened).
3. That the Camera Club (or another) be abolished (or a club organized).
4. That the publishing of a school paper be discontinued (or the school publish a newspaper).
5. That every student be required to take a year of Latin (or Latin be dropped from the school curriculum).
6. That the honor system be adopted (or abolished).
7. That an elective course in baseball be added to the curriculum, this course to receive credit equal to that of any other course.
8. That student government be instituted (or abolished).
9. That examinations be abolished.
10. That fraternities and sororities be abolished (or permitted).

PARLIAMENTARY PRACTICE

Manuals

The following pages are a short handbook on parliamentary practice for a school club.

For an easy introduction to parliamentary practice and a model constitution for a class club, see Book I of *English in Action*. For details consult Robert's *Rules of Order*, Gregg's *Parliamentary Law*, Gaines's *The New Cushing's Manual*, Palmer's *Manual*, or Reed's *Rules*.

First Meeting

1. A temporary chairman and a temporary secretary are elected (see pages 263 and 264).
2. Someone may state the object of the meeting or move that a permanent organization be formed.
3. A motion is made to appoint a committee on constitution and by-laws. The motion may state the number to be

appointed. The chairman appoints the committee at the time or at a later time. Or the motion may name the members of the committee.

Second Meeting

1. The meeting is called to order. The minutes are read. The chairman says, "You have heard the minutes. Are there any corrections?" After a pause he says, "If there are no corrections, the minutes stand approved as read."

2. The Committee on Constitution and By-Laws reports its work completed and hands a copy to the secretary.

3. A member moves that the constitution and by-laws be adopted.

4. The chairman asks the secretary to read the constitution and by-laws one article at a time. After each article is read, he asks whether there are any amendments. If an amendment is offered, it is discussed and voted on. After the reading he says, "The entire constitution has been read and is open to amendment."

5. The president calls for a vote on the adoption of the constitution and by-laws as amended.

6. If the constitution and by-laws are adopted, permanent officers are elected.

7. The meeting is open for the transaction of business.

Choice of Officers

Nominations

1. Nominations may be made from the floor or by a nominating committee. By the second method other nominations are in order after the Nominating Committee has reported.

2. A member says, "I nominate Clifford Watts." The chair says, "Clifford Watts has been nominated," and writes Clifford's name on the blackboard.

3. The chairman may use his judgment about accepting a declination or call for a vote on it.

4. A nomination does not need seconding.

5. If the motion to close nominations is seconded and carried

by a two-thirds vote, further nominations are shut off. Such a motion is not in order, however, until a reasonable time has passed.

6. Without a motion, if there are no further nominations, the chairman may declare the nominations closed and say, "You may prepare your ballots."

7. One who makes or seconds a nomination may at that time speak of the fitness of the candidate.

Election

1. To save time, a standing or a show-of-hands vote is sometimes permissible. The candidates by these methods are voted on in the order of nomination.

2. Commonly election by secret ballot is required by the constitution.

3. Unless the constitution or a standing rule provides otherwise, a majority is necessary to elect.

4. If no candidate receives a majority on the first ballot, the members ballot again.

5. By motion the one receiving the fewest votes may be eliminated after each ballot.

6. If there is but one candidate, a member may rise and say, "I move that the secretary cast one ballot for Marie Wilson for treasurer." If the motion is carried, the secretary writes the ballot, rises, and says, "Mr. Chairman, Marie Wilson receives one vote for the office of treasurer, and there is no vote for any other candidate." The chairman then declares Marie Wilson elected.

Constitution and By-Laws

The constitution contains the most important and permanent rules of the society. The by-laws are rules somewhat less important and permanent than those included in the constitution.

The constitution commonly includes:

1. The name and purpose of the organization
2. Qualifications for membership and method of admission to the club

3. Time and manner of electing officers, and duties of each officer
4. Appointment and duties of standing committees
5. Time and place of meetings
6. Method of amending the constitution

The by-laws may include:

1. Attendance necessary for a quorum
2. The book on parliamentary practice accepted as authority
3. Fees and dues
4. Order of business
5. Method of amending the by-laws

The by-laws may contain also details about membership, officers, meetings, fines, and standing committees. There is no sharp line between constitution matter and by-law matter.

The order of business should be somewhat like this:

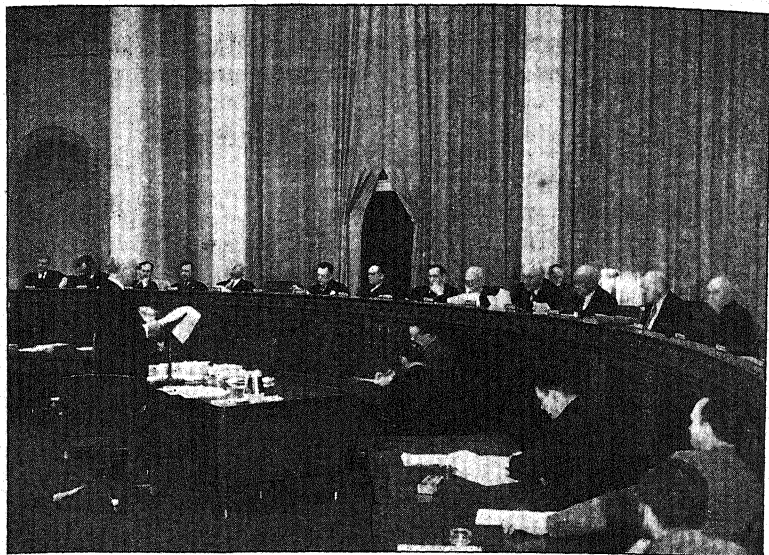
1. Roll call
2. Reading and adoption of minutes
3. Reports of standing committees
4. Reports of special committees
5. Unfinished business
6. New business
7. Program or speaker
8. Adjournment

In a class club a discussion of the program or a criticism by the teacher or a pupil usually follows the program.

Chairman or President

1. The chairman calls the meeting to order at the appointed time, announces the business to be transacted, announces the result of a vote, decides points of order, and preserves order in the meeting.

2. When a motion is made and seconded, the chairman says, "It has been moved and seconded that this club challenge the Jefferson Club to a debate. Are there any remarks on the motion?" or "Is there any discussion?" He should be careful to use the exact words of the maker of the motion and may ask the secretary to read the motion. The chairman may require the maker of a motion to hand it in writing to the secretary. When, after some discussion, no member rises to debate,



Pictures, Inc.

Parliamentary procedure in Washington — Secretary Hull
presenting his trade agreements program to a
House committee



Courtesy of Our Schools, Los Angeles, California

Student government board of control in session

the chairman says, "Are there any further remarks? If not, are you ready for the question?" If there is no reply or if members call out "Question!" he says, "It has been moved and seconded that this club challenge the Jefferson Club to a debate. Those in favor say 'Aye.' Those opposed say 'No.' The ayes have it; the motion is carried." If the chairman is in doubt, he says, "Those in favor of the motion will rise." After the count he says, "You may be seated. Those opposed will rise." After a voice vote any member may call for a standing or show-of-hands vote by saying, "Mr. Chairman, I call for a division."

3. The president sits except when stating a motion, putting a question to vote, announcing the result of a vote, or speaking upon a question of order.

4. To obtain the floor a member rises and says, "Mr. Chairman" (or "Madam Chairman"). The chairman says "Roger." When a number wish to obtain the floor at the same time, the chairman recognizes first:

- (1) The maker of the motion if he has not spoken
- (2) A member on the opposite side from the one who has just spoken, if the chairman knows whether each claimant is a friend or enemy of the motion
- (3) One who hasn't spoken on the question
- (4) One who seldom rises to speak

In other cases he gives the floor to the one who first addresses the chair. If a member stands while another is speaking to make sure of obtaining the floor, raises his hand instead of addressing the chair, or otherwise makes himself objectionable, the chairman should not recognize him.

5. The chairman should always call for a second to a motion by saying, "Is the motion seconded?" or "Is there a second to the motion?" and declare the motion lost for want of a second if there is no response. A second, however, is in order even after this announcement. The seconder of a motion does not need to rise or obtain the floor.

6. The chairman should warn a member who is not speaking on the question, and if he does not then keep to the point deprive him of the floor.

7. If the chairman wishes to debate a question, he should call to the chair the vice-president, the secretary, or another member, take a seat in the assembly, and speak only when recognized by the chair. He should likewise call a member to the chair to put a motion which refers to the chairman.

8. The chairman may vote when the voting is by ballot and in other cases when his vote would defeat the motion by making a tie or carry it by breaking a tie. For example, if the vote on a motion is 8 to 7, the chairman may vote "No," thus making a tie and defeating the motion.

9. By unanimous consent the chairman may take any action that does not violate the constitution or by-laws. He says, "If there are no objections, the next meeting will be held at 3:15 instead of 3:30." After a pause he says, "It is so ordered." If objection is raised, a motion is necessary.

10. The chairman should be prompt and decisive in his rulings, should not himself waste time, and should not permit members to delay the business to be transacted.

11. The chairman refers to himself as "the chair."

Vice-President

The vice-president should render valuable aid to the president and be ready to take the president's place at any time.

Secretary

1. The secretary should keep an accurate record of everything that is done in a meeting. The minutes should include the kind of meeting, name of body, time of meeting, name of chairman, motions lost as well as motions passed, names of members appointed to committees, important remarks, and the like.

2. He notifies members of appointment on committees and of regular or special meetings.

3. He assists the president by counting in a division, by reading the exact wording of a motion, or by giving information about unfinished business or action already taken by the meeting.

4. He is custodian of the constitution, by-laws, minutes, and correspondence.

5. He carries on correspondence and reports to the society, calls the roll and keeps a record of the attendance, and in the absence of the president and vice-president calls the meeting to order.

Treasurer

1. The treasurer should keep in ink a detailed record of all sums received and expended and be ready at any meeting to make a complete report. The treasurer's book should be clear to any member who may be called upon to audit it.

2. He should give receipts for dues and assessments and secure a receipt when money is paid out.

3. The by-laws or constitution should specify how bills are to be paid. In many organizations the rule is that money is to be paid out only after it has been voted by the society.

Committees

1. The constitution or by-laws may provide for the appointment of an executive committee, a program committee, a membership committee, a publicity committee, a refreshment committee, and the like. These are standing committees with a fixed term of office. A special committee is appointed for a particular task. For example, the club may authorize the appointment of a committee to devise a plan for raising funds for the purchase of medals to be presented. Such a committee ceases to exist when it has done its work and reported to the society. The club either takes no action on a committee report or votes to adopt it — that is, to carry out the recommendations of the committee.

2. Committees are commonly appointed by the presiding officer. The first member named is the temporary chairman unless another is specified. If no chairman is named, the committee may elect its own chairman.

3. A committee meets at the call of the chairman. A majority of a committee constitute a quorum.

Rules of Debate

1. Do not refer to a member by name. Say "the preceding speaker," "the chair," "the secretary."
2. Don't rise to speak a second time unless everybody has had an opportunity to speak.
3. Address your remarks to the chairman and stick to the question.
4. A member may rise to debate up to the time that the negative vote is called for.
5. After a member has obtained the floor, he may hold it except for the question of consideration, a point of order, a call for the order of the day, a question of privilege, or a call to enter on the minutes a motion to reconsider.

Precedence of Motions

To fix time of next meeting A, D?, R (Symbols are explained on page 271.)

To adjourn (if next meeting time has been fixed) r

Question of privilege D, A, T, P, C, R, -F?

Point of order -F, -S

To appeal from the decision of the chair T, D?, R

To suspend the rules $\frac{2}{3}$

To withdraw (or renew) a motion R

Objection to consideration of question $\frac{2}{3}$, -F, -S, R

To lay on the table r, R?

Previous question (closes debate) $\frac{2}{3}$, r, R?

To postpone to a certain time r, D?, A?, R

To refer D +, A, r, R

To amend an amendment D, R

To amend D, A, T, R. To postpone indefinitely D +, R

Main question D, A, P, C, T, R

1. To amend and to postpone indefinitely are of the same rank. Neither yields to the other.
2. The question mark after a symbol indicates that there are exceptions to the general statement. Exceptions are given in the discussion of motions on pages 271-275.

3. The motions in the preceding list are arranged according to their rank, the highest first and the lowest last. Any motion takes precedence over any motion below it. For example, if a motion is before the house, an amendment is made and seconded, and a motion to adjourn is made and seconded, the motion to adjourn is acted on first. If it is lost, the amendment is discussed and voted on. If the amendment is carried, the motion as amended is discussed and voted on.

Key to Symbols

- A — Amendable.
- C — May be referred to a committee.
- D — Debatable. Previous question applicable.
- D + — Opens whole question for debate. Previous question applicable.
- F — In order when another has the floor.
- P — May be postponed definitely or indefinitely.
- R — May be reconsidered.
- r — Renewable after other business.
- S — Second not required.
- T — May be laid on the table.
- $\frac{2}{3}$ — Two-thirds vote necessary.

Common Motions Classified According to Use

To *postpone* action, move (1) to lay on the table or (2) to postpone to a certain time.

To *defeat* the question, move (1) to postpone indefinitely or (2) to lay on the table.

To *stop debate*, move the previous question.

To *change the motion*, move to amend.

Main Motion

MEMBER [*rising*]. Madam President [*pausing for recognition*], I move that we hold a poetry-reading contest.

1. A main motion is not in order if any other motion is pending.
2. If the motion is defeated, it cannot be introduced again at the same meeting.

Postpone Indefinitely

MEMBER [*rising*]. Mr. Chairman [*pausing for recognition*], I move that we postpone consideration of this motion indefinitely.

1. When a motion is postponed indefinitely, it is really defeated, because it may not be considered again during the meeting.

2. Sometimes leaders use this motion to find out how many are opposed to the original motion.

Amend

MEMBER. I move to amend the motion by striking out *poetry-reading* and inserting the word *speaking*.

1. To amend means to change. The wording of the motion is changed by an amendment.

2. A change in the motion may be made by adding, subtracting, substituting, or dividing.

3. By unanimous consent a maker may change his motion without moving to amend.

4. An amendment must keep to the question but may be hostile to it. An amendment to add *not* or eliminate *not* or a silly amendment should be ruled out of order.

5. When an amendment is laid on the table, it takes with it the original question.

Amend an Amendment

MEMBER. I move to amend the amendment by inserting the word *extemporaneous* before *speaking*.

The amendment to the amendment is acted on before the amendment or original motion. To illustrate, after discussion a vote is taken on inserting *extemporaneous*. If the club votes to change the amendment, the amendment as amended, that the words *extemporaneous speaking* be substituted for the word *poetry-reading*, is discussed and voted on. If the amendment as amended is lost, the original motion, that the club hold a poetry-reading contest, is discussed and voted on.

Refer

MEMBER. I move that we refer this question to a committee of three (or to the Executive Committee).

1. Amendments may change the size or selection of the committee or instruct the committee.
2. The motion should state the size of the committee and may include a method of selection.

Postpone to a Certain Time

MEMBER. I move that we postpone consideration of this question till the next meeting.

1. Debate must concern the wisdom of the postponement.
2. A change in the time at which the matter is to be considered is the only amendment in order.

Previous Question (Close Debate)

MEMBER. I move the previous question.

After a second to the motion the chairman says, "The previous question has been called for. Shall debate now be closed?"

1. The motion stops debate and requires a vote.
2. If a main motion and an amendment are before the house, the previous question unlimited requires a vote on both the amendment and the main motion without further debate. To limit the closing of debate to the amendment, the motion should be, "I move the previous question on the amendment."

Lay on the Table

MEMBER. I move that we lay the main motion on the table.

A motion laid on the table is really lost unless a majority vote to take it from the table. Hence the motion is used both to delay action and to defeat a motion.

Objection to Consideration of Question

MEMBER. I object to the consideration of this question.

1. This motion is used to dispose of improper motions without debate.

2. The objection is in order only before the question has been debated.

Withdrawal of a Motion

MEMBER. I move that George Howard be allowed to withdraw his motion.

Before a motion has been stated by the chairman, the maker has the privilege of withdrawing it. After it has been stated by the chair, he may withdraw it only by unanimous consent or on motion to withdraw.

Question of Order

MEMBER. I rise to a point of order.

CHAIRMAN. State your point of order.

MEMBER. My point of order is that parliamentary rules are being violated because a majority is necessary for election.

CHAIRMAN. Your point of order is well taken. Prepare your ballots again.

1. A point of order may properly be raised if the chairman permits a violation of the constitution, by-laws, or parliamentary law.

2. If a member is disorderly or discourteous in debate, the chairman names him, gives him an opportunity to explain his actions, and then requires him to withdraw from the room. The assembly then decides to overlook the offense or to punish the member by a reprimand, fine, or expulsion.

Appeal from the Decision of the Chair

MEMBER. I appeal from the decision of the chair.

CHAIRMAN. The decision of the chair has been appealed from. Shall the decision stand?

1. The chairman may state the reasons for his decision without leaving the chair.

2. A member may speak but once.
3. If the chair is overruled, he takes the action approved by the assembly.

Adjourn

MEMBER. I move we adjourn.

1. A quorum is not necessary for a vote on adjournment.
2. If the motion to adjourn also fixes the time of the next meeting ("I move we adjourn to meet on Thursday at three o'clock"), the rules for a main motion apply.
3. The motion is not in order while a member is speaking or while a vote is being taken.

Reconsider

The details about the motions to reconsider are complicated. Only the main facts about the unprivileged form, which is in common use, are given.

1. If the motion is carried, the original question is again before the assembly for consideration.
2. The motion must be made by one who voted with the majority.
3. The motion must be made at the meeting on which the original vote was taken or at the following meeting.

ACTIVITY 4

1. On Parliamentary Practice Day in your English Club let A move that the class adopt a uniform for all members, B amend the motion by specifying the kind of uniform, and C amend the amendment with a change in the uniform.
2. Let D move that the class organize a literary club, E amend the motion by substituting *book* for *literary*, F move the previous question on the amendment, and G move to lay on the table.
3. Let H move that the class hold a party or a picnic, I amend by specifying the time, J move to postpone the question to the next recitation, K move to refer the matter to a committee.
4. Let others make main motions and a variety of motions which take precedence over the main questions.

UNIT FIFTEEN

Social Conversation

Why Bother about Conversation?

CONVERSATION is valuable because it is a means of expressing oneself, of satisfying an urge which is born in every human being. A painter can express his ideas in pictures; a sculptor, in statuary; a musician, in songs; an architect, in blueprints; an inventor, in new devices. Most of us, however, either express our thoughts in speech and writing or are considered persons without ideas. Because it is impossible for our associates to read our minds or X-ray our mental operations, we must, to "get on" with people, be able to explain ourselves, to show others what we think and why we think as we do. Much of the quarreling, bickering, strife, and confusion in the world is due to people's inability or unwillingness to express themselves sincerely, clearly, accurately, and fully.

Good conversation is also broadly educational. By listening to intelligent talk one adds to his store of information and ideas. By talking about a subject one both clarifies his ideas and fixes the facts more firmly in memory. Wise is the learner who, wishing to retain the vital facts in a book, a magazine article, or a school science lesson, tells them to his family at the dinner table or to his friends. Have you today read an article on airplanes or a good story? Fasten it in your mind by sharing it with your brother or a playmate.

Good conversation is a social and a business asset. Since speech is an expression of personality, a pleasing voice and the ability to converse graciously and entertainingly are evidences of refinement and culture. A boy or girl who sits silently with folded hands and faraway expression is no asset to any party. Everyone likes lively young people who can converse easily and intelligently on a variety of subjects.

Finally, conversation is the best English training ground. The average person talks approximately one hundred times as

much as he writes and speaks in public, and his conversation habits carry over into his writing and public speaking. "Learn to write by speaking" is a sound slogan.

Listening

Have you ever chattered enthusiastically about a subject dear to your heart and at the end of your story been greeted by the maddening, "Er, what's that? I'm afraid I wasn't listening"?

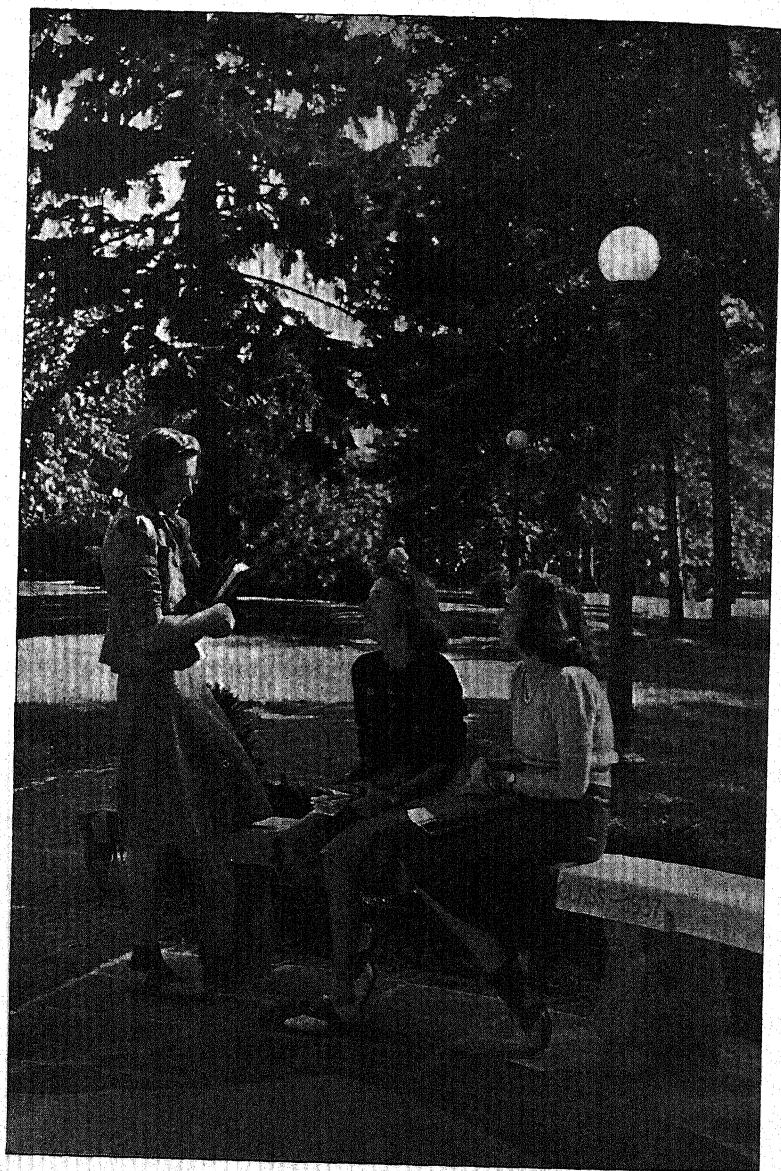
"Not listening!" you probably sputtered indignantly to yourself. "I suppose you didn't think I was saying anything worth hearing. You'll wait long, my lad, before I tell *you* anything again."

Courteous and sympathetic attention to the remarks of others distinguishes the well-bred person. Don't make the mistake of thinking yourself too wise to learn from uneducated people. Theodore Roosevelt once said, "It tires me to talk to rich men. You expect men of millions, the heads of great industries, to be worth hearing; but, as a rule, they don't know anything outside of their own businesses." He preferred to talk with an actor, a ranchman, boxer, guide, cowboy, police reporter, or wolf-killer who had studied life in his own way and had experiences and ideas worth hearing.

Having Something to Say

Rita was in despair. On the other side of the room sat Anne Thompson, a new girl at Lakeville High. Anne was attractive enough, thought Rita, but that was all one could say for her. To questions about her brother in South America, a new book, the Airedale pup, the Roosevelt-Lakeville basketball game, and the garden, Anne had said "Yes" or "No" and then relapsed into a polite silence. What in the world, Rita wondered, had happened to her tongue? Couldn't she talk about anything?

Although an occasional lull in conversation is natural and restful, repeated lengthy silences indicate barrenness of ideas or



Gendreau

A well-told anecdote or experience is always entertaining.

unsociability. The person who has nothing to say is considered sick, dull, shy, or selfish. If you want people to like you, be prepared to say something to carry your share of the conversational burden.

If you're one of those unfortunates who "never know what to talk about," try to know "a little of everything and a whole lot of something." If you have a hobby, find out all you can about it; become a specialist in your small field. Read newspapers, magazines, books; talk with thoughtful people; learn to play games and do various kinds of useful work; enjoy the best plays, concerts, operas, radio programs, and moving pictures; learn a few anecdotes; and keep your eyes and ears open for laughable happenings. An apt anecdote or a well-told experience is always entertaining. But the bore who tells stale or pointless jokes or tells again and again the same experience or anecdote is shunned.

What to Talk About

Topics for conversation extend all the way from Mickey Mouse or the effects of carrots on the complexion to the exploration of the stratosphere or the theory of relativity. The choice of a topic, however, should always be guided by the interests of the people with whom you are talking. Your ideas on how to drop-kick or pitch a curve might bore your aunt but interest a young athlete.

One topic to avoid is malicious gossip. The person who makes unkind remarks about his friends behind their backs soon is friendless. Complaints and grievances are also out of place because they tend to become monologs and certainly do not stimulate the interest of all. "Shop talk" is permissible only if all in the group are members of the business or profession under discussion or if one phase of the subject is unusual enough to interest the whole group.

To avoid fireworks steer clear of controversial topics like race, religion, and politics. Because many people are violent partisans on these subjects, in the interests of peace it is better ordinarily not to discuss them.

ACTIVITY I

1. Is the weather a good topic for conversation? Why? Is it a good topic to pass the time of day with? Why?
2. Why are operations and ills not good living-room and dining-table topics?
3. Make a list of topics entitled "What I Like to Talk About." Which of the following topics do you like best?

anecdotes	gardens	radio programs
animals	gossip	religion
automobiles	happenings to oneself	school
books	happenings to others	sports
business	magazines	teachers
clothes	motion pictures	thoughts
community welfare	parties	travel
current events	picnics	vacation
famous people	politics	vocations
food	popular music	weather
friends	problems of young people	work



By special permission of the Saturday Evening Post; © 1939 by the Curtis Publishing Co.
 "Then I suffer from the most terrible headaches — and my teeth, well, I can't tell you the trouble they're giving me."

Taking Part in a Jocular Conversation

Did you know that humor and laughter are good for you? Scientists have proved that a cheerful frame of mind hastens digestion and helps in other ways to maintain physical and mental well-being. The next time you take part in a jocular conversation, therefore, you can reflect virtuously that you are building health as well as enjoying yourself.

Be armed with a plentiful supply of jokes, anecdotes, amusing comparisons. An occasional pun or limerick will also add to the gaiety of the occasion. An overdose of puns, however, is boring rather than entertaining.

When you tell a joke or amusing anecdote, throw yourself into the spirit of the tale. Be enthusiastic, vivid, dramatic. Quote conversation directly. Begin the story promptly and march straight toward the climax. When you reach the end, stop.

ACTIVITY 2

Prepare to tell the class a joke or amusing anecdote. Find an anecdote in a biography, magazine, or newspaper. Or relate an amusing experience of your own or of someone you know.

Voice and Enunciation

Slovenly, indistinct speech is inconsiderate and ineffective. Some people talk at all times as if they were in a boiler factory; others, while riding on a trolley or subway train, talk as if they were in a sick room. A pleasing conversationalist neither shouts nor whispers but speaks vigorously and distinctly enough to be easily understood.

Have you ever listened to your own voice? In *With Malice toward Some*, Margaret Halsey describes fellow passengers on a steamship from New York to Southampton as "a large group of beautiful, shiny-looking young people whose voices are distressingly reminiscent of seagulls discovering floating orange peel." If you sound even remotely like a hungry seagull, get to work on your voice. For suggestions see pages 27-29 of this book.

Terse, Pictorial English

When you talk, use clear, correct, concise, pointed language. Be as original, striking, and picturesque as possible. Sentences of conversation are shorter and less complex than those used in writing or public speaking, and contractions are used freely. Errors in grammar, however, indicate a lack of education, and cheap slang suggests an inadequate vocabulary.

Eliminate every unnecessary *and*, *well*, and *so*. Unless you want your hearers to be bored before you begin your story, avoid introductions like this:

"It was in August, 1939 — no, it couldn't have been 1939 because we were in the Great Smoky Mountains that summer — perhaps it was 1938 — come to think of it, it must have been 1937 because that was the summer Dick had the whooping cough. Anyway it was August, and the year doesn't really matter."

Playing the Game

When you are host or leader of the conversation, yours is the responsibility for enjoyable and intelligent talk. First, consider the people who are to converse together and try to think of several subjects which will interest all. To start the conversation, introduce a subject which will call for opinions and stimulate lively talk: "I'm going to the theater with a friend next Saturday. What is a good play to see?" or "I hear the city is planning a community center on Grand Avenue. What will it be like?"

Don't think, however, that once the ball has started rolling you may relax comfortably and give your mind a rest. Keep your ears open for a slowing up of interest, a descent into commonplaces, a monopoly of the conversation by a particularly talkative person, or a discussion that shows signs of becoming a heated argument. In any of these cases gently but firmly turn the conversation into another channel. A variety of topics of conversation is desirable, and an occasional, though not too abrupt, change of subject will stimulate flagging interest. Perhaps from plays the conversation turns to photoplays, actors, or concerts; from the community center, to swimming, tennis, or amateur theatricals.

When you're a guest, you also have responsibilities. Your mere decorative presence is not enough. Co-operate with your host and other members of the group. Make worth-while contributions to the conversation. By asking questions, encourage the timid souls to express their opinions.

ACTIVITY 3

Select by class vote a topic of conversation which holds interest for all. Choose a leader to start the ball rolling. Then come to class prepared to make at least two contributions to the discussion — anecdote, opinion, bit of reliable information, personal experience, observation. Do your full share to make the conversation a success. Enunciate distinctly and pronounce every word correctly (Handbook, pages 634-648). Choose accurate, effective words (Handbook, pages 592-617).

Good Manners

Dean Swift defined manners as the art of putting at ease the people with whom we converse. In your conversation show how gracious and kindly a young person you are. Avoid topics of conversation that are likely to make others uncomfortable. By thinking before you speak, you can guard against making tactless remarks. To parade one's wealth, learning, or travel, or to discuss clothes, automobiles, or servants for the purpose of making somebody jealous or uncomfortable is evidence of a lack of culture and refinement.

Even if you're sure you're right, don't meet argument with abuse or shout your opinions. Conversation is not the occasion on which to demonstrate your lung power. Give your friends credit for normal intelligence. Express your convictions, by all means, but don't try to force others to agree with you. Keep an open mind. If after listening to the ideas of others you are convinced your point of view is wrong, be ready to change your opinion.

Expressions like "You're all wrong" and "You don't know what you are talking about" arouse antagonism, because they show that the cocksure speaker thinks himself infinitely wiser than his associates. "What you say is true, but haven't you overlooked this fact?" "My experience has been somewhat

different from yours," and "Have you ever looked at the subject from this angle?" show respect for the ideas and convictions of others.

Look in the eye the person with whom you are talking. Don't interrupt. Have you met the young accuracy fiend who interrupts everybody to correct insignificant errors? When it is really necessary to correct a misstatement, tactfully avoid wounding the feelings of the one who made the mistake.

ACTIVITY 4

For this activity your teacher will divide the class into groups of five or six students. Each group will converse in turn. One member will be selected as host or leader and will introduce a suitable topic of conversation. Each member is expected to contribute to the discussion. When the conversation begins to lag, the leader is responsible for changing the subject. The class will judge each conversation by the following self-criticism chart and select the group giving the best conversation.

Self-criticism of Conversation

1. *Am I an alert, intelligent listener?*
2. *Do I think clearly and speak to the point?*
3. *Do I contribute pointedly and entertainingly to conversation without monopolizing it?*
4. *Have I a wide range of interests?*
5. *Do I introduce topics of conversation on which the group can converse intelligently and pleasurably?*
6. *Do I shun malicious gossip and boasting?*
7. *Do I refrain from discussing my complaints, grievances, and ills?*
8. *Am I courteous and tactful?*
9. *Do I speak distinctly but quietly?*
10. *Is my conversational English pictorial and vigorous?*
11. *Is my speech free from cheap slang and grammatical errors?*
12. *Do I avoid every unnecessary and, so, well, why, see?*
13. *Do I avoid interruptions?*
14. *Am I sincere, fair, frank, truthful?*
15. *Do I discuss without heated arguing?*
16. *Have I a sense of humor?*

ACTIVITY 5

The leader will start the game, but you must be ready to catch the ball when it comes to you and pass it along. In speaking of delightful conversation, John Galsworthy says, "Down there the conversation was like Association football — no one kept the ball for more than one kick. It shot from head to head." Speak distinctly. Use accurate, effective words (Handbook, pages 592-617).

1. Should one laugh at his own jokes? Why?
2. How do you form a first impression of a person?
3. Why did you like or dislike the last book you read?
4. Samuel Johnson says, "A man should be careful never to tell tales of himself to his own disadvantage. People may be amused and laugh at the time, but they will be remembered and brought out against him upon some subsequent occasion." Is this a good conversation rule? Why?
5. Professor Lounsbury of Yale University says, "Profanity is a brain test. To a very great extent the practice of swearing is especially characteristic of a rude and imperfect civilization. It is safe to say in general that a man's intellectual development is largely determined by the extent of his indulgence in profanity." Professor Lounsbury adds that exceptions are the result of early training or association. Are ignorant people more profane than intelligent ones? Why? What relation exists between profanity and size of vocabulary?
6. One authority estimates that the average man is only twenty-five per cent efficient. What does the statement mean? Does it apply to high school pupils? How?
7. Samuel Johnson says, "Questioning is not the mode of conversation among gentlemen. It is particularly wrong to question a man concerning himself." Do you agree with Johnson? Why?
8. The caller who says to a sick person, "How thin and pale you look! Are you worse today?" is called a tactless blunderer. Give other examples of lack of tact in conversation.
9. Why are such replies as "No, I hate the theater," "I'm not the least bit interested in politics," "I'm too busy to waste my time listening to music," "No, I don't care anything about athletics" called "door slammers"? What should one do if he is not interested in the topic the group are discussing?
10. Explain the statement, "Conversational ability boosts the mercury in the thermometer of personality."
11. How does conversation help one to acquire tolerance?

Talking with Strangers

Sometimes at a party or club meeting you find yourself next to a boy or girl whom you haven't met. When that happens, smile pleasantly and introduce yourself with some such remark as, "I don't believe I've met you. I'm Phil Maxwell." If the stranger is a boy, you may extend your hand as you speak. In reply the other will probably say something like this: "How do you do? I'm Bill Morris. I've often heard Don Raymond speak of you."

When you talk with a stranger, it is well first to go fishing for a topic, to try one bait after another. If the stranger's face brightens at the mention of baseball, the theater, the coming election, or Alpine scenery, you have probably hit upon a subject that he will enjoy talking about. The common interest may be acquaintances, school, business, books, places of residence, or news of the day. If the stranger seems uncommunicative on a subject, drop it immediately and try something else. Never confide intimate or personal affairs.

Introductions

The first and probably the most important rule to remember about introductions is this: Present a man to a woman. Say, "Marion, I should like to have you meet George Norton"; "Miss Wilson, this is my brother Randolph"; "Mother, this is Herbert White, the captain of the basketball team."

The second rule to keep in mind is: Present a young person to an older. "Mother, this is my friend Gloria," "Dr. Jordon, this is my brother Bob" are correct. Ordinarily, however, the man-to-a-woman rule takes precedence over the younger-to-older: "Evelyn, this is my father."

Always present guests to the hostess: "Mother, this is Miss Lyons, my English teacher," "Aunt Vivian, this is my friend, Eunice Hill."

Try to include in the introduction some information which will serve as a conversation starter: "Mary, I'd like you to meet Betty Chase, my pal at camp last summer." It is then easy for



Courtesy of Army Athletic Association

United States Army cadets at West Point introducing their guests to the receiving line

the strangers to exchange amusing camp experiences, compare camps, or discuss favorite sports.

What are you to say when you are introduced? The correct response is, "How do you do?" or "How do you do, Mrs. Taft?" Occasionally you can add, "I'm very glad to meet you. Bob Skillings has told me about your electrical experiments." Acknowledgments like "Pleased to meet you," "Delighted, I'm sure," and "Charmed" went out of style years ago.

ACTIVITY 6

After reading the following, answer these questions:

1. Did Marietta introduce Albertine and Bob correctly?
2. How did Albertine start the conversation with Bob?

Last Saturday night Marietta Reynolds walked over to Albertine Thompson at the Young People's dance and said, "Albertine, this is my brother Bob — the one I talk so much about."

"How do you do?" said Albertine with a friendly smile.

"How do you do, Albertine? May I have this dance with you?" asked Bob, as the music started.

"Why, yes," Albertine accepted. In a few moments Albertine noticed that Bob was wearing a scout pin. Using the Girl Scout salute, she said with a smile, "Howdy, friend. I see you're a scout too. Do you belong to the troop in the Congregational Church?"

Upon receiving a nod in the affirmative, Albertine added, "Then you probably went with the troop to the camp at Lake Winnepas last week end, didn't you?"

ACTIVITY 7

Form a number of groups of three pupils each for dramatizing an introduction and conversation between strangers. A pupil, introducing in correct form a friend to another pupil, will include a conversation starter. The introducer will then take his leave and the strangers will converse. Enunciate distinctly and pronounce every word correctly (Handbook, pages 634-648).

Leave-Taking

For some people the hardest part of paying a visit or going to a party is taking leave of the host and hostess. The fact is,

however, that leave-taking is really a simple procedure. Say merely, "Good night, Mrs. Black. Your party was delightful. Thank you for including me among your guests" or something similar. For a less formal occasion a remark like "Good night, Jane. I've enjoyed seeing you again and chatting with you" will serve the purpose nicely.

Avoid long-drawn-out farewells. Don't rise to go and then stay talking until your host wonders if you intend to spend the night in an upright position on his living-room rug.

Apologizing

When you step on someone's foot, bump into him, or in another way cause him annoyance or discomfort, you are expected to apologize. Don't make too much fuss over a trivial accident. Explain only if your behavior appeared intentional. Ordinarily a sincere "I'm sorry," "I beg your pardon," or "Excuse me, please," accompanied by your most charming smile, is adequate. "Beg pardon" and "Excuse me" are a little too curt for true graciousness.

The correct response to an apology is "Surely," "That's quite all right," or a similar remark. A cordial smile will add to the impression that you really mean what you say.

Thanks, Congratulations, Sympathy

An appreciative person remembers to thank others for small gifts, courtesies, and favors as well as for big ones. "Thank you for helping me with those problems, Dan" or "Thank you very much, Uncle Ed," uttered in a sincere tone, is more convincing than a brusque "Thanks."

Show your pleasure at the good fortune of friends by congratulating them. Be enthusiastic in tone and manner, but avoid exaggeration. In your remarks tell why you believe your friend deserved success or good fortune — for instance, "Congratulations on winning the tennis match, Gene. You certainly played a smashing game."

Expressions of sympathy should, above all else, be simple and sincere. Avoid being doleful. Don't make your friend feel

worse than he did before he saw you. If possible, add a word of encouragement. A friendly "Too bad we lost the game, Tom. But wait until next Saturday. We'll wipe up the field with Middleville" or something similar is sufficient.

Being Host or Guest at Dinner

At the dinner table the hostess is expected to indicate where she wishes each guest to sit. Unless the dinner is a formal one, place cards are unnecessary. The hostess may say, "Will you sit here on my right, Jordan. Alice, you might sit between Jordan and Dad. Viola, on Dad's right, please, and Steve between Viola and me." Until the hostess sits down, the guests remain standing. At the proper time each gentleman assists the lady on his right to be seated.

At first the conversation, led by the host or hostess, should be general. "Small talk" — that is, conversation that skims over the surface of things and avoids arguments and personalities — is appropriate. Controversial or depressing topics have no place at the dinner table.

While you are at dinner, hold a brief conversation with each neighbor. Almost any light subject — the occasion, those present, travel, music, sports — is acceptable. Be pleasant, attentive, entertaining. Avoid stale words like *awful, nice, terrible*.

ACTIVITY 8

Dramatize these scenes:

1. Joyce Gunther has been visiting her friend, Dorothy Marlowe, and Dorothy's parents. Joyce takes her leave.
2. Marcia congratulates June Rayburn on being chosen editor-in-chief of the school magazine.
3. Ronald Gray sympathizes with Mark Lewis, who, the election returns reveal, has lost the class presidency to Lucy Becker.

TELEPHONE CONVERSATION

Hints for Social and Business Telephoning

1. Speak directly into the mouthpiece with your mouth about a quarter of an inch away. Never place your lips

against the transmitter. If you are asked to repeat what you have said, use a full, natural voice, and articulate distinctly.

2. Speak distinctly and deliberately, so that the listener may concentrate upon your message and repetition of words and sentences will be unnecessary.

3. Don't shout.

4. "Be as courteous voice to voice as you are face to face." Be polite to the operator. Cultivate a "voice with a smile."

5. Answer the telephone promptly. When somebody wishes to enter your home or place of business through the telephone door, do not keep him waiting.

6. At the end of the conversation say "Good-by" and hang up the receiver quickly — don't bang it on the hook. The person making the call usually ends it.

7. Don't carry on a long conversation unless the business is important.

8. Have a pad and pencil at hand for notes.

9. Talk naturally. Don't put on an artificial manner for telephone conversation. See in imagination the person with whom you are talking and note his changes of facial expression.

10. When pronouncing a difficult name, spell it out, if necessary, as follows: Sprague — S for Samuel, P for Peter, R for Ralph, A for Andrew, G for George, U for under, E for Edward.

Other Hints for Social Telephoning

1. If you answer for another person, offer to take the message, and deliver it at the first opportunity.

2. Turn the radio low before going to the phone.

3. If a person unknown to you answers the phone, say, "May I please speak to George?" Never open the conversation with "Who is this?"

4. When using the telephone for a brief social call, it is considerate to ask if the person is busy: "Hello, Dot. This is Jane. Have you guests or are you busy?"

5. Don't ever be guilty of the silly "Guess who this is."

6. When your telephone rings, take down the receiver, and say, "Hello" or "This is Mr. Norton's residence," "This is

Mr. Norton's residence, Marie speaking," or "Marie speaking." The last two answers save time.

7. When you are called to the phone, say, "This is Jack."
8. Don't tell secrets.

Train your younger brothers and sisters to answer the telephone courteously, correctly, and grammatically and to use pleasing tones, if you would have them reflect credit on your family. A person who hears in answer to a telephone call a raucous "Hello!" followed by "Eth—el! Eth—el!" yelled at the top of the voice and a loud "She ain't home yet" gets the impression that he has entered by the telephone door an uncultured home.

ACTIVITY 9

Dramatize in class the following telephone conversations. Speak distinctly. Use pleasing tones (pages 27-29).

1. Inquire about the condition of a sick friend. Express pleasure at improvement or hope for it.
2. With a friend plan a picnic or a surprise party. Be brief, pointed. Take notes on decisions. Before hanging up, repeat details of the plan.
3. Make arrangements to go to a school play or athletic contest with your friend. Be sure that you both know the place and time of meeting.
4. Because of illness you were unable to attend school. Call a friend and ask for the English assignment.
5. Congratulate a friend on having a birthday, securing a position or promotion, or winning an award.

UNIT SIXTEEN

Planning and Writing

Subject

IN SELECTING a subject for a theme or speech, consider first the interest it holds for you. To write entertainingly or informingly on a topic, you must be enthusiastic about it, eager to find out all you can about it and to communicate your ideas to others. If you have a hobby or are an authority on some subject, you have at least one topic you will enjoy speaking or writing about.

Secondly, consider your audience. Ask yourself, Can I interest my audience in this subject? Is it adapted to them? They will listen to you gladly if you can offer them a lively discussion of an unusual topic or a new, fresh view of an old subject.

Finally, think about your ability to develop the topic fully and specifically in the space or time given. Have you contracted for more than you can deliver? If your subject is too broad, narrow it by selecting one phase, aspect, or division. For example, "Air Transportation" is a subject for a book. By narrowing your subject to "The Airplane Hostess" you secure a topic which can be managed in three hundred words.

Planning

Composition means "putting together," not aimlessly tossing together words and sentences as a child piles up his blocks, but fitting together ideas as a carpenter nails boards on a framework to carry out an architect's plan. The carpenter, unlike the small child, knows what he is making. A plan is as necessary in constructing a composition as in building a table, a birdhouse, or a skyscraper. For a brief report the plan may be mental, but ordinarily a pen or pencil and a piece of paper aid in making ideas definite and accurate. Always plan your campaign before writing; don't scribble down everything that comes into your head.

Purpose

As the plan depends upon the purpose, first set down on paper or say aloud just what you wish to accomplish. The statement should name the person or group at whom you are aiming.

Example

I wish to make clear to my classmates the problems arising in connection with homework and to make them familiar with suggested methods of solving these problems.

Most subjects may be attacked in a variety of ways. In writing about "Our Dirty Streets" one's purpose might be to show what dangers to health there are in street dirt, to prove that the Street Cleaning Department is inefficient, or to make clear what high school students can do to improve the condition of the streets.

Rough Plan

Next, it is well to jot down more or less at random all your ideas on the subject. This list will help you to get a general view of the material.

Homework

Reasons for neglect
Social activities
Have to work after school
Excessively long assignments
Closer co-operation between teacher and pupil necessary
Explain stagger system
Quote Mr. Eisner's statistics on homework
No room of one's own
Small brothers and sisters
Radio
Parties
Lack of interest
Copying homework from friends

Then ask yourself these questions: (1) Which topics are most important? (2) Have I set down some subtopics, and if so, under what main topics do they belong? (3) Which topics shall I discard because they will not help me to accomplish

my purpose? (4) What is a sensible arrangement of the main topics? (5) What other information do I need? (6) Have I repeated anything?

Main Topics

After setting down and arranging your main topics you have an outline in this form:

- I. Extent of homework problem
- II. Reasons for pupils' neglect of homework
- III. Results of neglected homework
- IV. Suggestions for improving the present system

ACTIVITY I

Jot down on a piece of paper all the ideas that come to you on one of the following topics. Then decide what the main topics are and arrange them in a sensible order.

1. Automobile manners.
2. The "movie habit."
3. Chemistry in the home.
4. Books as magic carpets.
5. An outstanding living American.
6. Getting a summer job.
7. The art of doing without things.
8. Lotteries as a means of raising government revenue.
9. Should science take a holiday?
10. Learning to drive a car.

Subtopics

To complete the outline, insert subtopics. Note on pages 297-298 the arrangement of subtopics under main topics.

How to Outline

1. Note in the examples that the main topics are numbered I, II, III, and the subtopics under each main head *A, B, C, D*. Print these capital letters. Subtopics under capital letters are numbered 1, 2, 3, 4; subtopics under Arabic numerals, *a, b, c, d*.

2. Subtopics are begun farther to the right than main topics. The second line of a topic begins under the first word of the topic. Keep corresponding letters or numbers in vertical columns: I, II, III, IV; *A, B, C, D*; 1, 2, 3, 4.

3. Capitalize the first word of each topic and other words that would be capitalized in a sentence.

4. Place a period after each topic number or letter and at the end of each sentence.

5. Never write a single subtopic — that is, an *A* without a *B* following it, or a 1 without a 2 following it. Subtopics are subdivisions. When you divide, you have two or more parts. When you would like to write one subtopic, include the point or fact in the main topic.

6. Express all topics of the same rank in similar form — that is, if I is a sentence, II and III should also be sentences; if *A* is a noun with or without modifiers, *B* and *C* should also be nouns with or without modifiers; if 1 is an infinitive phrase, 2 and 3 should also be infinitive phrases. Sentences make a longer outline but express more definitely the important ideas.

7. Avoid having a large number of main topics. Test your main topics by asking about each, Is this really one of the important divisions of the subject or only a subtopic?

8. Avoid overlapping of topics. See that no point disguised in different words is allowed to appear twice.

9. Cover the subject completely. Find subtopics that add up to the topic under which they fall. The outline on “Self-consciousness before an Audience” on pages 297–298 is complete if the four main topics cover the subject, if the five subtopics under “Symptoms” completely cover that subject, and so on.

10. Avoid empty topics. Fill your outline with information. Topics like “Value,” “Purposes,” “Results,” “Economic results,” and “Physical benefits” are empty unless subtopics give specific information.

11. If you find any topics that are not on the subject, throw them out without hesitation.

ACTIVITY 2

Show that the following sets of main topics overlap, do not cover the subject, or are not all on the subject:

Effects of Alcohol on the Body

- I. Effect on the internal organs
- II. Lowering of resistance
- III. Effect on the mind
- IV. Effect on the heart
- V. Effect on muscular power
- VI. Occupations tending to encourage alcoholism

The Traffic Problem in Chicago

- I. Importance of the traffic problem
- II. Causes of delays in traffic
- III. Causes of accidents

ACTIVITY 3

Show that in the following examples the phrasing for co-ordinate headings in a set is not grammatically the same. Make the headings parallel in structure.

I

- a. Unfamiliarity of most Europeans with democratic government
- b. Willing to surrender liberty for economic and social security
- c. Germany's defeat and bankruptcy encouraged dictatorship

2

- a. Many jobs require technical knowledge not obtained in high school
- b. College graduates available with superior power of grasping situations and solving problems
- c. Expensive for companies to train men for jobs

Noun-and-Modifiers Outline

Self-consciousness before an Audience

- I. Importance of the subject
 - A. The importance of speech in the spreading of ideas in a democracy
 - B. Reason many speakers are unimpressive
- II. Symptoms of self-consciousness in a speaker
 - A. The head
 - 1. Looking away from the audience
 - 2. Unnatural movements
 - 3. Awkward position
 - B. The voice
 - 1. Irregularity
 - 2. Weakness
 - C. The hands and arms
 - 1. Twitching fingers
 - 2. Constrained positions
 - 3. Purposeless movement

- D. The feet and legs
 - 1. Involuntary movement
 - 2. Position
- III. Causes of self-consciousness
 - A. Cowardice or lack of self-confidence
 - B. Selfishness — thinking about self instead of audience
 - C. Lack of preparation
- IV. Remedies
 - A. Courage for the first few attempts
 - B. Lively interest in subject and audience, which leads to forgetfulness of self
 - C. Thorough preparation
 - D. Taking advantage of every opportunity to speak

Sentence Outline

Education by Radio

- I. Radio brings the best in cultural entertainment to every corner of the nation.
 - A. The best musicians broadcast.
 - B. Drama starring famous actors and actresses is popular program material.
 - C. Lectures by famous scientists, artists, and authors are a prominent feature of radio broadcasts.
- II. Radio is the means of disseminating practical and interesting information.
 - A. Instruction in home economics is a popular feature of morning programs.
 - B. Advice on farming, dairying, and cattle-raising is given daily by the Department of Agriculture.
 - C. State and federal officials explain their policies and the work of their departments over national hook-ups.
 - D. News reporters and commentators discuss American and foreign happenings.
 - E. Many speeches of foreign leaders are broadcast in the United States.
 - F. Weather reports are often the means of saving valuable crops and averting disaster.

ACTIVITY 4 — *Natural and Social Sciences*

Write the outline of an article on one of the following subjects or on another subject on which you are an authority:

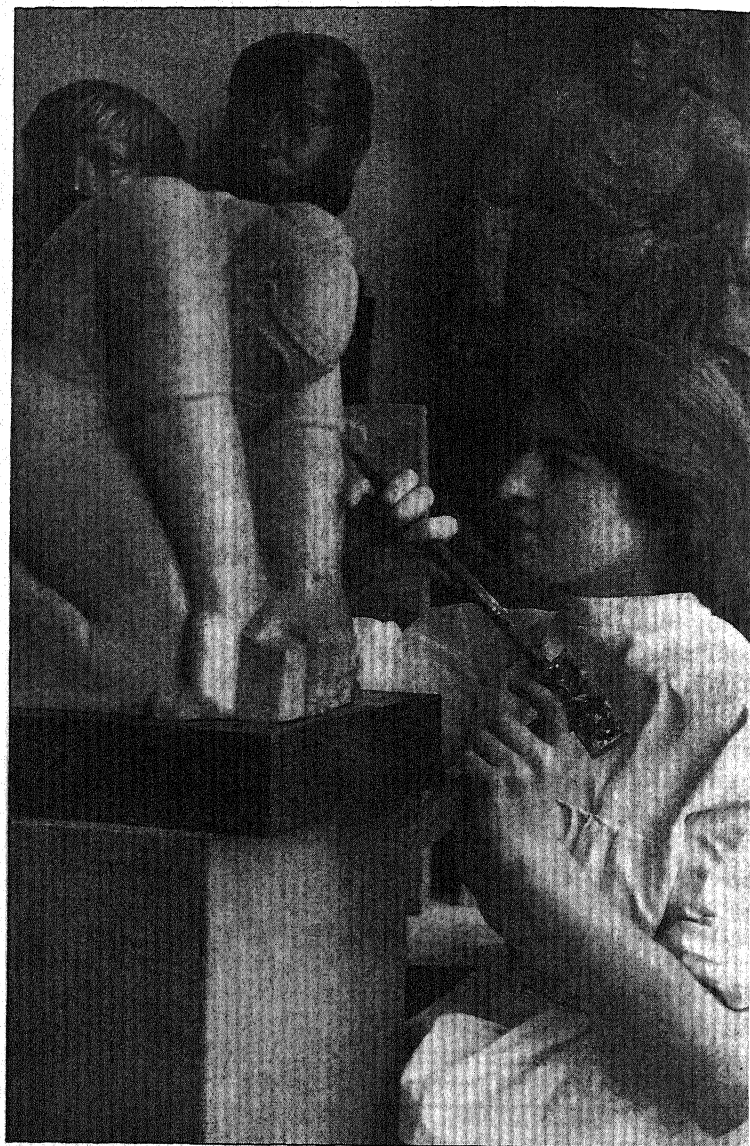
1. The value of a free press. 2. The effects of science on our amusements. 3. The scientific basis of modern diet. 4. Demagogues and statesmen. 5. The evils of hitchhiking. 6. Making use of my knowledge of science. 7. Removing the dangers of air transportation. 8. Improved highways and the farmer. 9. The value of national parks. 10. What problems have arisen with the increased use of automobiles? 11. Play streets and playgrounds as a method of crime prevention. 12. A modern hero of science. 13. Predicting the weather. 14. Science, the timesaver. 15. Certain aspects of racial intolerance. 16. Should the lives of animals be sacrificed for scientific experiments?

Writing Out

After careful planning, write as freely and rapidly as the thoughts come to your mind, without paying much attention to anything except getting your ideas down on paper. Follow your plan, but put enough flesh on the skeleton to conceal the bones. Write naturally, expressing your ideas simply, pictorially, forcefully. Beware of boring generalities. Concentrate on illuminating and entertaining examples, illustrations, comparisons, and contrasts. It is wise to write on each alternate line and thus leave half the lines for your revision.

Revision

After completing the first rapid writing, criticize and revise carefully. Write furiously, but revise slowly. Ask yourself, Has my plan worked or do I need to revise it? Is the article interesting? Have I achieved my purpose? Are my paragraphs well built? How can I improve my material? How can I improve the expression? The small boy's definition of sculpture, "taking a block of marble and with a hammer and chisel chipping off what you don't want," carries a suggestion for writers. Go through a theme, an essay, or a story and chip off what you don't need; cross out useless words, phrases, sentences, and paragraphs. Find and correct the errors in spelling,



Pinchos Horn. Courtesy of the New York Times

Franc Epping, sculptor, at work on her marble "Scrubwoman." Michelangelo's "The more the marble wastes, the more the statue grows," might be applied to writing.

punctuation, capitalization, grammar, idiom, word choice, sentence structure, and paragraph structure. If a word is needlessly repeated, substitute another word. Cross out commonplace expressions, and insert specific, vigorous, picturesque words.

Introduction

As you start your article, think of yourself as a salesman whose business it is to attract the immediate attention of your customer, the reader, so that you will later be able to interest him in what you wish to sell him. A striking or challenging beginning attracts readers; a dull or commonplace one drives them away. One method of gaining attention is to state an interesting or unusual fact and then proceed to show its relation to your subject. Another way is to state a fact which is known to the reader and proceed to the unusual and unknown. Writers of advertising copy, who must attract at once the attention of casual readers, sometimes begin with anecdotes, snatches of conversation, questions, exclamations, or bits of verse.

The palatial house has a large entrance hall; the small house, none or a tiny one. A long article needs an introduction to attract readers, define terms, or make clear the plan of the article. A short composition may need only an introductory sentence. A safe rule is to cross out the introduction if it doesn't help the reader or hearer.

ACTIVITY 5

Select two of the following and write a tentative introductory paragraph for an article on each. Attract attention with your first sentence. Use vivid, exact words (Handbook, pages 592-617).

Example

A Hike

There's something about the feel of a knapsack on one's back, a hard dirt road under one's feet, and the view of a distant horizon ahead that inspires one to sing out the challenge, "Adventure, here I come!" At least that's the way I felt when with two of my friends

I started on a hike which was to prove one of the most delightful experiences of my life. — PUPIL, Morris High School, New York City

- | | |
|----------------------------------------------------|--------------------------------------------------|
| 1. High school heroes | 15. A famous feat of engineering |
| 2. Stamp collecting | 16. Unusual ways of earning a living |
| 3. Raising chickens | 17. The farm yesterday and today |
| 4. The movies as an educator | 18. Automobile racing |
| 5. Attractive advertisements | 19. The characteristics of a good newspaper |
| 6. What price popularity? | 20. Sheeplike humanity |
| 7. Tree surgery | 21. How our school prepares for good citizenship |
| 8. The schoolboy artist | 22. The fascination of ancient Egypt |
| 9. Edison, the bringer of light | 23. My faults in speaking and writing |
| 10. Is chivalry dead? | |
| 11. Business value of good speech | |
| 12. Strange tricks of lightning | |
| 13. An outstanding figure in modern American music | |
| 14. Causes of failure in school | |

Unity

Lowell says, "The art of writing consists in knowing what to leave in the inkpot." Unity requires the rigid exclusion of facts, thoughts, allusions, and statistics that do not directly assist in the accomplishment of your purpose — in other words, that are not clearly subtopics of the main headings chosen. Ask yourself frequently, Is this on my subject? Think of a speech or a written report as a direct march to a definite point rather than as a ramble at will through woods and fields.

ACTIVITY 6

Write the article you have outlined. Aim to interest and inform.

Coherence

Coherence means "hanging together" and includes arrangement of ideas and connectives. In a coherent composition the first paragraph leads up to the second, the second prepares for the third, and paragraph connectives are used to join the parts firmly.

Arrangement

The happenings in a story are ordinarily arranged in time order. The details of a picture are arranged in the order of observation, which is usually the space order. In explanation you will often place first facts necessary for an understanding of later paragraphs. When in doubt, begin with a vital topic and lead up to a climax at the end. These patterns are (1) time order, (2) space order, (3) necessary-facts-first order, and (4) emphasis order.

Simple plans for the arrangement of material are: cause — effect; fact — explanation; easy — difficult; idea — action — consequences; disadvantages — advantages; physical — social — intellectual — moral; profit — duty; interesting happening — the big event; unnecessary — impracticable — injurious.

Connectives

Not only should paragraphs be connected in thought, but their relation should be made clear. Paragraph indention serves notice that a new topic is being discussed but does not suggest what the new topic has to do with the old one. Commonly the relation between paragraphs is shown (1) by having a sentence at the end of a paragraph announce the topic of the next paragraph; (2) by having the first sentence of a paragraph refer to the preceding paragraph; (3) by repeating a word used at the end of one paragraph in the beginning of the next; or (4) by using conjunctions and connective phrases.

ACTIVITY 7

Bring to class five examples of skillful transition between paragraphs. Find them in newspaper editorials, magazine articles, or books.

ACTIVITY 8

Select one of the introductions you wrote for Activity 5 and complete the article. Arrange the ideas logically and connect the paragraphs. Build clear, correct, efficient sentences (Handbook, pages 540-566).

Clearness

To make your speech and writing clear, (1) select subjects that are suited to your readers; (2) have clearly in mind what you are going to say; (3) use words which your readers will understand; (4) avoid complicated sentences; (5) use examples freely; and (6) plan before writing or speaking.

The most common cause of obscurity in compositions is a lack of a full and clear grasp of the subject. You certainly wouldn't attempt to drive an automobile without knowing how to start it, steer it, and stop it. Why should you begin to speak in public or write without thinking out how to start the discussion, how to steer your way through the subject, and how to stop?

Emphasis

In forceful discourse the spotlight is on significant facts, and unimportant details occupy the background or are left out. The main idea is put in a prominent place and given more space or time than the minor points. The end is the most emphatic position, because final impressions last longest. In a composition on "Homework" the most important topic, "Suggestions for improving the present system," is placed last and given more space than any other topic. Because few people read articles that have dull introductions, the beginning is second in importance. Of what use are rememberable facts or amusing comments in an article if an uninviting introduction drives away the readers who sample the article?

Conclusion

The last paragraph is commonly a summary or enforcement of an important idea. It may be used to repeat the chief points, to strengthen conviction, or to emphasize an important point. The last sentence should be so phrased that it will linger in the hearers' minds. A brief speech or short written theme needs no conclusion or just a sentence to enforce the main point. Don't feel that you must say something after you have said everything you have to say.

Self-criticism of Report or Article

1. *Will my report or article arouse the interest of others?*
2. *Do I begin on the subject without delay?*
3. *Do I stick to the subject?*
4. *Is my purpose achieved?*
5. *Have I followed instructions?*
6. *Have I an effective ending?*
7. *Does each paragraph follow the preceding one naturally and logically?*
8. *Are transition phrases or sentences used to guide the reader?*
9. *Have I given extra space to my most important ideas and placed them in emphatic positions?*
10. *Have I enough examples, illustrations, comparisons, contrasts, specific details, and picture-making expressions to make my points clear?*
11. *Are the paragraphs well built?*
12. *Are the sentences varied (Handbook, pages 492-499)?*
13. *Have I corrected all mistakes in sentence structure, use of idioms, punctuation, capitalization, spelling, or other matters of technique?*

ACTIVITY 9

- I. Read carefully the following pupil article. Does it measure up to the standards set in the self-criticism chart? Prove your points by referring specifically to the article. Of what use are the topics of paragraphs at the beginning?
- II. Write on one of the following subjects:
 1. My library. 2. My library to be (or as I would like it). 3. My library — present and future. 4. The kind of speaker I like to hear. 5. A plea for rainy days. 6. How I shall use my leisure hours.

My Library to Be

1. My present library
2. Books for a snowy, windy afternoon
3. Poetry for 3 A.M.
4. Books for bright, breezy summer days
5. Psychological novels and plays

6. Ending the enumeration
7. The inner lives of people
8. Desire not to be simply an absorber

Enumerated exactly, the main part of my library at present consists of one intermediate algebra, one Latin grammar and syllabus, a weighty volume on modern European history, a rhetoric, and several smaller books on various subjects of interest and otherwise — mostly otherwise. To any person covetous of my library I am glad to say that on my escape from this institution of learning I shall gladly bequeath these books to other eager hands.

For my future library is to be of an entirely different nature. In it there will be books such as one would select to read on a snowy, windy afternoon, while munching a crisp red apple in front of a crackling fire — books such as *Treasure Island*, *Innocents Abroad*, *Pickwick Papers*, *Tartarin of Tarascon*, *Kim*, *Across the Plains*, *Robinson Crusoe*, *A Tale of Two Cities*, and all such colorful, picturesque, and red-blooded volumes. What a contrast to my present library! It is difficult to imagine anyone curling up luxuriously before the hearth with a copy of the Latin syllabus open to his fascinated gaze.

Then there are going to be slim volumes of the type of poetry one longs to read at three in the morning, after everyone else has retired, and there is no danger of an inquisitive and irritated mother poking her head into the room to inquire about the needless expenditure of electricity. In the aristocratic volumes that I have mentioned, there will be only such poems as can be read again and again, gaining a new and inexplicable charm with each reading — poems such as *The Song of Songs*, *Salt Water Ballads*, Sara Teasdale's finer lyrics, Vachel Lindsay's "jazzed" and syncopated poetry, Joseph Auslander's sincere and moving poems, and — oh, hundreds of others. Again, how different from my present books! Somehow it is hard to visualize myself creeping cautiously from bed at 3 A.M. to get my intermediate algebra.

Moreover there must be books to read when one is lying under the trees on bright, breezy summer days — books like *The Admirable Crichton*, *Cyrano de Bergerac*, *Caesar and Cleopatra*, *The Happy Prince*, *At the Back of the North Wind*, and in fact all such clever plays and delicate fairy tales.

To read during hours when I am feeling interested in psychology, I will keep such books as Chekhov's *Cherry Orchard*, James's *Daisy Miller*, Edith Wharton's *Ethan Frome*, Booth Tarkington's *Alice Adams*, Hawthorne's *Scarlet Letter*, and other penetrating, understanding novels and plays.

Goodness, how my bookcase is expanding! Already I need more shelves. And I have just begun. It is evident that it is useless to go farther in my enumeration.

However, although books play so large a part in my life, I don't intend to keep my library entirely on shelves. I hope to be able to read the inner lives of people about me as the most interesting novels to be found. I expect to find psychology, philosophy, wit, and dramatic action in my daily contacts with fellow human beings. I know that I shall find poetry in the lively streets of the city, in the green fields of the country, in the flying clouds of the heavens, and in the concealed thoughts and emotions of all people, however coarse and hardened these people may appear when viewed superficially.

It is my earnest hope that I may keep myself from becoming simply an absorber of thinking people's thoughts, and that I may, on the contrary, become able to see things through eyes not unduly clouded with secondhand impressions. — PUPIL

UNIT SEVENTEEN

Business English

FINDING A JOB

AFTER you receive your diploma and walk proudly down the aisle, a full-fledged high school graduate, what do you plan to do? You probably expect to look for a job immediately or to continue your education for two, four, eight, or ten years and then search for a position.

Probably the thought of finding work discourages you. Somewhere, though, if you prepare thoroughly and search intelligently, there is a job for you. Make no mistake about it, however — you're facing stiff competition. Unless you're extraordinarily lucky — and it's never safe to count on luck — no fairy godmother will drop a fine job into your lap. You won't get far these days by sitting back with your hands folded and waiting for opportunity to rap loudly on your door.

Develop Skills

First of all, get acquainted with yourself. You'll be surprised to learn how little you know about your own character traits and abilities. Perhaps you'll discover, for example, that you prefer to work alone. In that case don't waste time and energy in applying for a job as salesman or receptionist. Because an employer wants to know what he'll get for the salary he pays, draw up a list of things you can do.

"My list of skills," perhaps you are muttering ruefully to yourself, "is embarrassingly short." Expand it. First of all, become a good talker. Cultivate the art of conversation. For material read newspapers, magazines, books. Know what's going on in the world. With your family and friends talk over what you read. Learn at least one new word a day* (Handbook, pages 589-592) and slip it casually into the conversation.



From a Mural in the Focal Exhibit on Education, New York World's Fair, 1939

What do I want to do? What *can* I do?

To increase your self-confidence in expressing your ideas accept every invitation offered you to speak before a group. Address audiences in school, in church, at clubs. If no one asks for your services as a speaker, offer them. Search for opportunities.

To get a job and keep it, you must sell yourself. Practice now by selling magazines, tickets, the school paper, annual, or handbook.

Because the ability to type probably acts as a passport into more fields of work than does any other single skill, become a competent typist. If you can't fit typing into your high school course, buy, rent, or borrow a typewriter and an instruction book and teach yourself. While you're at it, brush up on your punctuation and spelling.

ACTIVITY I

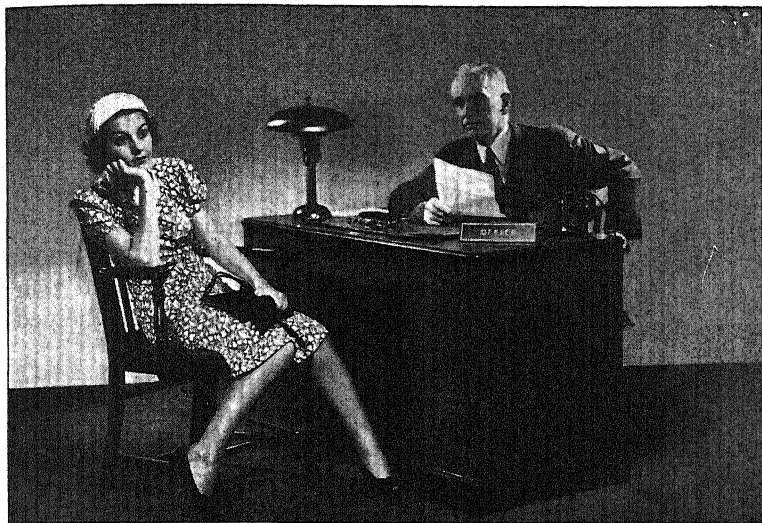
Write a paragraph on the topic "One Job for Which I Am Fitted." Mention specifically your traits of character and abilities and point out how they will help you to succeed in the vocation you have chosen.

Personal Application

Preparation for the personal application should begin long before the day set for the interview. From business directories and manuals make a list of organizations that hire young people for the type of work you're able and eager to do. Before you apply for a job, find out everything you can about the company. Read about it. Ask about it. Visit it. From the information you receive plot your campaign. Anticipate questions you'll be asked and prepare to answer them. Be ready to show that you can make an important contribution to the organization. Also by finding out as much as possible about your prospective employer, think out the right approach.

Be ready to answer questions about your nationality, home environment, education, experience, religion, and hobbies, to tell specifically what type of work you want to do, to prove that you can do it well, and to explain what other kinds of work you are qualified for.

Get plenty of sleep the night before your interview. If you have an appointment, arrive five or ten minutes before the time set. Now here's a very important point — be neatly and appropriately dressed and faultlessly groomed. Smooth hair and clean fingernails will help you to make a good first impression. Keep in mind what Lee R. Kolb, employment manager of R. H. Macy and Company, says about proper dress and grooming: "Too many girls spoil their chances by having a theatrical look — dyed hair, too much rouge and lipstick, fingernails looking as though they'd just skinned a rabbit, party dresses, and dangling earrings. Or they may be appropriately dressed in dark clothing with stiff collars and cuffs — but collars and cuffs both decidedly dirty." If the employer or personnel manager is a man, remember that men like low-pitched voices and prefer blue.



Lerner. Courtesy of This Week

Out late last night, young lady? No day to hunt a job.



Lerner. Courtesy of This Week

Bill is overdressed, overconfident, overloud.
He won't get the job.

Don't sit down without an invitation and don't offer to shake hands. If you are asked to be seated, say "Thank you" and sit up straight. Avoid the rag-doll slouch. If the employer or personnel manager extends his hand, grasp it firmly but not ferociously.

Look alive. Show by your pleasant smile that you have a cheerful disposition and are easy to get along with. Speak in a pleasant, low-pitched voice. To avoid killing your chances right at the start, use correct grammar. Bear in mind that cheap slang and a flippant, wisecracking manner never helped anyone to get a job.

Don't try to impress an employer or a personnel manager by presenting him with a fat package of recommendations. Speak for yourself. Tuck your references into your pocket or handbag and don't bring them out until they are asked for. Since relatives have a reputation for being slightly prejudiced about the merits of their nieces, nephews, and cousins, a reference from Uncle Herbert or Aunt Minnie is likely to be regarded with mild suspicion.

Be modest but self-confident. Don't cringe or apologize. If your knees are shaking and your teeth chattering, conceal the fact. Answer questions fully but don't waste words. Give complete information about education, training, and experience, but don't misrepresent. "Overplaying your ability," Mr. P. W. Boynton, personnel director of the Standard Oil Company points out, "merely arouses suspicion that you haven't much." If you can't do a thing, admit the fact and add that you are willing to learn.

When applying for a job, don't whine, complain, or appeal to the employer's sense of pity. Hiring a worker is a business transaction, not an act of charity.

If you are asked to fill out an application, write neatly, plainly, and accurately all the information called for. To refresh your memory, it's a good idea to carry with you a card containing detailed information about previous experience — names, dates, and addresses, for example.

When the employer shows by words or manner that he considers the interview at an end, take your leave. Whatever the verdict, express thanks for the consideration given you.

Incidentally, if you have your heart set on a particular field of work, be glad for a chance to start at the bottom with a good company. Showing ability, initiative, energy, and trustworthiness in a small job is a good way of climbing to an important position.

ACTIVITY 2

If you were Mr. Kendrick, would you give Mr. McDonald the job for which he is applying? Why?

MR. KENDRICK. Good morning. Won't you sit down?

MR. McDONALD. Thank you. My name is Malcolm McDonald. I have come to apply for a position as stenographer and bookkeeper in your company.

MR. KENDRICK. Why do you want to work here, Mr. McDonald?

MR. McDONALD. The publishing business has always interested me, Mr. Kendrick. I like to read and would enjoy feeling that I had played a small part in making available to the public worthwhile books such as Kendrick Brothers publish. Then, too, I like stenographic work. A third reason is that your company has a reputation for advancing workers as soon as they prove themselves worthy of greater responsibility.

MR. KENDRICK. What are your qualifications for the position?

MR. McDONALD. In June I was graduated from the Alexander Hamilton High School, where I took a commercial course that included four years of typing, three years of shorthand, two years of accounting, and courses in economics, commercial arithmetic, business training, and law. I can take dictation at one hundred twenty words a minute, transcribe my notes at forty-five words a minute, and do straight copying at sixty words a minute.

MR. KENDRICK. Have you had any experience?

MR. McDONALD. While in high school, I worked for a year in the office of Miss Helen Bradley, the assistant principal. For three months after graduation I was employed as a stenographer and typist by Dr. Thomas Harley, the chairman of the history department, who was preparing a book on American government.

MR. KENDRICK. How do you spend your leisure time, Mr. McDonald?

MR. McDONALD. As I mentioned before, I like to read, particularly books and magazines on current economic and political problems. My other hobby is scout work. Since I received my Eagle Badge a year ago, I've been leader of a troop in my church.

MR. KENDRICK. I see. Do you have any references, Mr. McDonald?

MR. McDONALD. This one is from Miss Bradley and this from Dr. Harley, whom I mentioned before. In addition I have here character references from Dr. Dunwoodie of the First Congregational Church and Mr. Burton Laws, principal of Alexander Hamilton High School.

MR. KENDRICK. These are fine references, Mr. McDonald. What salary would you consider adequate for a five-day week? Your hours, if you get a job here, will be from nine to five with an hour for lunch.

MR. McDONALD. I think \$18 would be a fair salary to start.

MR. KENDRICK. I'm sorry I can't give you a definite answer to-day, but it will be a pleasure to consider your application. If you will leave your name and address with my secretary, you will probably hear from us soon.

MR. McDONALD. Thank you very much, Mr. Kendrick. If I'm lucky enough to get a job here, I'll work hard to justify the confidence you show in hiring me. Good-by.

ACTIVITY 3

Select a partner and dramatize a scene in which you apply for a position. Know definitely what job you want and prove that you are capable of doing the work. Speak distinctly and pronounce every word correctly (Handbook, pages 634-648).

Letter of Application

The letter of application is really a sales letter because the applicant is trying to sell his services. Like the sales letter, it should arouse interest, create desire, and secure action.

Guides for Writing the Letter of Application

1. As you think what to include in the letter, put yourself in the position of the employer. Don't omit essential information — for example, source of information about vacancy, exact position applied for, age, education, experience, references, request for interview. Be brief and truthful.
2. Make the letter fit the advertisement by touching upon every qualification mentioned. By referring to the ad-

vertisement, make clear for what position you are applying. Read the advertisement as if it were an examination question, and don't overlook a point.

3. Names and addresses of employers and references should be complete. Notice the tabulation of the references in the letters on pages 316 and 317.

4. If you have energy, ambition, and initiative and are willing to work hard, in some way let the employer know this. Show specifically why you will be more valuable to the company than the ordinary high school graduate. Employers are looking for skill, energy, and, above everything else, trustworthiness.

5. Use your best English. Avoid hackneyed expressions and awkward phrases like "a position of salesman," "make an application," "girl of eighteen years of age." Language reveals one's breeding and social status.

6. By attention to arrangement, neatness, and handwriting or typing, make the letter picture pleasing. For information about the position, capitalization, and punctuation of the heading, inside address, salutation, body, complimentary close, and signature see pages 327-334. Don't abbreviate. Recently a New York City broker advertised for an office assistant. Of seven hundred letters received from high school graduates, there were only twenty that the broker would even consider. The rest were scandalously deficient in penmanship, spelling, composition, and arrangement.

ACTIVITY 4

1. Are the letters of application in answer to the following Help Wanted advertisements effective? Why? Base your answer on the preceding guides.
2. Which is the better letter? Why?

YOUNG MAN, high school graduate, to do clerical work in bank, \$18. State age and education. V648 *New York Times*.

SALESGIRL on dresses: only those with proven experience need apply; excellent opportunity. Liberty Dress Shop, 637 Post Street.

9411 86 Road
Woodhaven, New York
April 11, 19—

V648 New York Times
229 West 43 Street
New York City

Dear Sir:

In answer to your advertisement in this morning's New York Times I should like to submit my qualifications for the position as clerk.

I am seventeen years of age and in February was graduated with honors from the academic course of Richmond Hill High School. In addition to such subjects as English, mathematics, Latin, history, and economics I took two years of stenography and can type at fifty-five words a minute and take dictation at one hundred twenty words a minute. You will find me, I think, alert and eager to learn the banking business.

For further information concerning my ability, character, and habits I refer you to—

Mr. Matthew L. Dann, Principal
Richmond Hill High School
Richmond Hill, New York

Mr. John Foerster
Head of the Stenography Department
Richmond Hill High School
Richmond Hill, New York

Dr. Watson Woodruff
Pastor of Center Congregational Church
Manchester, Connecticut

I hope that my qualifications satisfy your requirements and that you will grant me an interview. By calling Virginia 7-0352 you can reach me at any time.

Very truly yours,
Stephen P. Potter

2016 Lombard Street
San Francisco, California
January 11, 19—

Liberty Dress Shop
639 Post Street
San Francisco, California

Gentlemen:

When I read in today's San Francisco Chronicle your advertisement for an experienced salesgirl, I said to myself, "There's the job I'd like to have!" In this letter I'll try to tell you why I believe I can fill to your satisfaction the position in your shop.

I am eighteen years old and was graduated last June from the George Washington High School. While a student, I took courses which are especially helpful in selling—speech, business English, economics, commercial arithmetic.

From August to November I was employed as a salesgirl by Mrs. John Chambers, 32 Stockton Street. While in her employ I gained experience in fitting and altering dresses as well as in selling them. When Mrs. Chambers retired in November, she told me that I had been a reliable and efficient helper and offered to answer questions at any time about my experience and ability.

For information about my character and habits I suggest that you write to—

Mr. Bradley Nichols, Principal
George Washington High School
San Francisco, California

Dr. Charles Lapin
219 Nineteenth Avenue
San Francisco, California

I am willing to work on a commission basis or for a salary of fifteen dollars a week.

I enjoy selling. Like every other normal girl, I am interested in clothes and can prove to your satisfaction, I think, that I can sell dresses to customers who will come back for more. Won't you call Stuyvesant 630 and give me the opportunity to show what I can do?

Yours truly,

Dorothy Kiefer

ACTIVITY 5

Answer one of the following advertisements or another clipped from the Help Wanted column of the morning paper. Choose the exact word (Handbook, pages 592-617).

STENOGRAPHER, experience unnecessary; good opportunity for intelligent beginner; high school graduate. Blake Packing Company, 385 Fourth Avenue.

BOY — High school graduate who has majored in chemistry to do general work in laboratory. Opportunity for experience and advancement. Give age, experience, education, and references. Post Office Box 93.

BOY

An opportunity is offered to a boy who is willing to learn the import and export business; many opportunities for advancement; initial salary \$600 per year, with bonus twice per annum; high school graduate preferred; applicant must be alert and give full details in first letter. V 773 Times Downtown.

CLERK — Bright young woman in large corporation downtown; splendid opportunity; short hours; hot lunch at cost and other benefits; state age, education, experience, if any, and salary expected. V 691 Times Downtown.

Request to Use Name as Reference

Courtesy demands that you secure permission before using a person's name as reference. In making the request be brief, courteous, definite. Mention the kind of position for which you are applying. If there is any possibility of confusion, identify yourself.

ACTIVITY 6

In a brief, courteous letter ask a teacher, a lawyer, or your pastor or family doctor for permission to use his name as a reference in applying for a position.



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"Hank, I believe I've hit upon a way to reduce some of our overhead."

HOLDING A JOB

When the magic words "You're hired!" fall on your ears, you'll be standing triumphantly on the first rung of the ladder to success. Getting a job, however, doesn't mean that from now on you can sit back and relax. Employers are quick to notice slipshod work, and a worker who doesn't earn his salary soon discovers a brief note in his pay envelope: "Your services are no longer required."

Why do people lose their jobs? A survey recently made of the cases of 4000 white-collar employees who were discharged revealed that only 10 per cent lost their positions because of

lack of skill, while 90 per cent were dismissed because of carelessness, laziness, failure to co-operate, bad manners, and similar deficiencies in personality and character. The investigator discovered that 77 per cent failed of promotion because they lacked desirable character traits.

To hold a job, first of all, learn to keep your temper under fire. A young person who explodes like Mt. Vesuvius when his work is criticized will soon find himself looking for another job. Just say pleasantly, "I'm sorry I let that error creep in, Mr. Johnson. I'll check my work more thoroughly next time," and resolve to be more careful. Likewise avoid explaining your mistakes or placing the blame on somebody else. Your employer wants results, not explanations.

Be friendly with your fellow workers. Be a helper. Cultivate the art of co-operation. An employee who can't work smoothly with others disrupts routine and interferes with the efficient functioning of an office. Furthermore, he isn't likely to be promoted, for a person who doesn't get on well with his co-workers usually can't work smoothly with subordinates.

Develop a sense of responsibility toward the individual or company that pays your salary. While you're in the office, think in terms of *we* and *our*, not *I* and *my*. Do your work as carefully, thoroughly, and intelligently as you would if you owned the business. Because no trait is lower than disloyalty, you will, of course, not talk to outsiders about your employer's affairs.

If you're asked to work overtime, perform the extra service cheerfully. The employee who earns more than he is paid and accepts good-naturedly extra duties is likely to receive his reward in the form of rapid promotion. Put in a full day's hard work without whining or complaining. Through the stress and strain of a busy day retain your calm good humor and cheerful smile. If you don't feel a deep interest in your job and pleasure in conquering the problems it presents, you'd better resign and take up another field of work.

Think about your job; read about it; ask about it. If a way to save the company time or money occurs to you, consider it carefully for weak spots. If it stands up under close exami-

nation, take it to your superior. But don't be brokenhearted if he fails to adopt your suggestion. He may discover in your plan a defect or a problem you overlooked. Try again. Employers like associates who mix imagination with their work.

Because no employer enjoys looking at untidy workers, you should be as faultlessly groomed every day as you were when you were interviewed. Simple, conservative clothes and make-up are correct for business.

TALKING BUSINESS

A chatterbox is no asset to any business office. If you're a talkative young person, you'll just have to suppress until closing time the gems of wit that throng your brain.

Be friendly and helpful with co-workers but not affectionate. If your employer addresses his stenographers as Miss Merkel and Miss Cochrane, don't call them Norma and Lillian in conversation with him. As for scattering "dears" and "darlings" around a business office — gushing is in such bad taste it isn't necessary to warn cultured high school graduates against it.

In general, a subordinate should not start a conversation. Before interrupting your employer to ask a question, investigate the resources of the dictionary, the encyclopedia, business and professional directories, and the office files. Discover the thrill of digging out facts for yourself.

No employer is going to waste time asking you to repeat everything you say. Form the habit of enunciating distinctly and speaking in pleasant, well-modulated tones. To avoid embarrassing mistakes in pronunciation, invest in a good dictionary and use it.

In the business world grammatical errors and cheap slang just aren't tolerated. No businessman or organization can afford to keep in its employ a worker whose speech reveals a lack of education or a lazy mind.

Before you attempt to ask or answer a business question, get the facts. Steer clear of "I think" and emphasize "I know." If your employer asks how much credit he has extended to H. W. Blake and Sons, don't imply by a wide-eyed stare that

you never heard of the account or suggest a figure at random. Go to the files, get the facts, and make a mental note of them so that the next time you're asked the same question you can answer promptly. Sometimes, of course, you'll be asked for information you can't track down. When that happens, admit the truth. Don't bluff.

In business conversation keep your eye on the goal and head straight for it. If a caller or a co-worker shows a tendency to ramble, steer him gently back to the main road. Don't, of course, interrupt or show impatience at the ideas of others.

ACTIVITY 7

Dramatize these scenes:

1. Mr. Travers asks Miss White to tell the new stenographer how to take care of her typewriter. Miss White explains courteously, clearly, completely.
2. Mr. Jackson's secretary, Miss Wilson, reports to him two important telephone calls received during his absence from the office.
3. Mr. Jackson explains to Miss Wilson how she is to answer two letters. Use letters in this textbook or letters received by your parents.

Receiving Callers

Since callers often judge an organization by the person who greets them, your behavior as receptionist is extremely important. Show by your cordial smile and pleasant words and manner that you are glad to see the visitor. Your job is to learn the identity of the caller, the name of the person he wishes to see, and, unless he is expected, the nature of his business. Usually the visitor will hand you his card or volunteer this information. If he doesn't, a direct question like "What do you wish to see Mr. Lawrence about, Mr. Cunningham?" will ordinarily bring forth the facts you need. Be brief, courteous, and businesslike; don't be sidetracked by irrelevant remarks. Above all, never lose your temper. Every caller is a prospective customer. One last point — chewing gum, grammatical errors, and slang are, of course, taboo.

Delivering Messages

To avert catastrophes due to faulty memory, write down in abbreviated form the main points of telephone conversations and messages delivered in person during your superior's absence. Write plainly; an illegible memorandum is worse than none at all. Omit unimportant details, but be careful to include all essential information. Give accurately names, dates, hours, places.

When your employer asks you to deliver a message, listen thoughtfully to what he says. Pay special attention to names, dates, quantities, and other bits of detailed information. Since it's better to be safe than sorry, ask your employer to repeat any part of the message that is not clear. If you know from sad experience that your memory is treacherous, jot down important points. Deliver the message promptly; don't detour to read the paper or powder your nose. Be accurate, brief, and courteous.

ACTIVITY 8

1. Supplying details, dramatize with two classmates a scene in which a message is delivered by a worker in a business or professional office.
2. Miss Birtell is receptionist for Sullivan, Whittaker, and Rogers. A caller enters. Miss Birtell receives him courteously.

Hints on Business Telephoning

For general suggestions on using the telephone, see pages 290-291.

1. Over the telephone faces are not seen, but voices are heard. Put into your voice your friendliness, fairness, refinement, and lively interest in the transaction.
2. When you call for a person, say, "May I speak to Mr. Solms? This is Mr. Wandell." Never open the conversation with "Who is this?"
3. When the telephone rings, take down the receiver and identify yourself immediately by saying, "Furness, White, and Company" or "Adjustment Department, Miss Clark speaking." Avoid wasting time with a vague "Hello" or "Yes."

4. When you are called to the phone, say, "This is Mr. Turner."

5. When a person calling you neglects to identify himself, you can obtain this information by saying, "May I know who is calling, please?" or "I'm sorry, but I didn't hear your name."

6. Whenever possible, attend to a call yourself. If the matter is one that must be referred to someone else, offer courteously to connect the caller with the proper department.

7. When you call someone, stay at the telephone until he answers.

8. If your employer is not in his office, offer to take the message, make a memorandum of important points, and report the call at the earliest opportunity.

Talking Business over the Telephone

When making a business appointment for your employer, mention his name; the day, time, and place for which he desires the appointment; and the nature of the business to be transacted. You may say, for example, "Mr. Black would like to talk with Mr. Burke about the Adamson mortgage tomorrow afternoon at three o'clock in Mr. Burke's office."

Sometimes it is necessary to change an appointment. When that happens, you can say courteously, "Because of illness Mr. Black will be unable to keep his appointment with Mr. Burke this afternoon. If Mr. Burke has no engagement for three o'clock on Friday afternoon, Mr. Black will come to his office then."

Often in business you will be called upon to seek information over the telephone. Before picking up the receiver, know exactly what information you desire. To avoid wasting time, find out beforehand the proper person to call. Be brief, clear, specific, courteous. Make clear at once what kind of information you need — for example, "Will you please tell me what time the next train leaves for Savannah?" Spell out difficult proper names. Explain clearly and completely what you want to find out.

When you are asked to give information, be courteous, helpful, and accurate. If you can't answer the inquiry offhand,

ask the caller to hold the wire until you secure the information he desires. If you think it will take you a considerable time to find the necessary facts, offer to call him back.

Frequently your employer will ask you to telephone for him a long and difficult message. Before you make the call, organize the material. Have clear in your own mind what you wish to say. While delivering the message, make sure that the person called understands each point before you proceed to the next. Be patient and courteous.

Before purchasing by telephone, know what you want, how much you want, when you want it, and approximately what price you are prepared to pay. Know also on what basis — price, brand, date of delivery, material, style — you will make your decision. By persistent but courteous questioning obtain all the information you need. Before closing the call, repeat for verification details likely to be misunderstood.

Example

MR. HIGGINS. National Paper Company.

MR. AARON. I should like to place an order.

MR. HIGGINS. One moment, please. I'll connect you with the Order Department.

MR. WERNER. Order Department, Mr. Werner speaking.

MR. AARON. This is Mr. Aaron of the Paragon Warehouse. Can you deliver tomorrow morning to our warehouse, 648 Harding Boulevard, 500 yards of brown wrapping paper, #632C, at twenty cents a yard?

MR. WERNER. Yes, Mr. Aaron — 500 yards of brown wrapping paper, #632C, at twenty cents a yard, to be delivered tomorrow morning to the Paragon Warehouse, 648 Harding Boulevard. Is that correct?

MR. AARON. Yes, thank you, Mr. Werner. Good-by.

MR. WERNER. Good-by, Mr. Aaron.

ACTIVITY 9

Dramatize in class the following telephone conversations. Stand or sit in opposite corners of the room. Speak distinctly. Use pleasing tones (pages 27-29).

1. Make an appointment with your dentist, doctor, or hairdresser.
2. Change the appointment.

3. Order from a large department store a sweater (or another article) advertised in the newspapers. Be specific about color, size, price, etc.
4. Secure information from the railroad station about evening trains to a well-known resort in your state. Ask your questions clearly, listen sharply, and repeat important information to make sure that you heard correctly.
5. Telephone to a large department store about a damaged book (or other article) delivered to you. Ask to be connected with the proper department; then courteously explain the situation.
6. Call the captain of a rival basketball (football, baseball) team and arrange for a game. Take the initiative in suggesting possible dates and places. Be specific and courteous.
7. Call the members of a committee of which you are chairman and assign to each one his duties. Ask for suggestions.
8. As secretary to Mr. Eugene Thompson, call the Hudson Office Equipment Company to give the information that the company sent the wrong goods. Explain what was ordered and request that the correct goods be delivered as soon as possible.

WRITING BUSINESS LETTERS

Why Learn to Write Business Letters?

The business letter is the backbone of business. Because time, distance, and expense often prevent men from doing business with each other face to face, a businessman needs to know how to write a letter which will have a personal touch and will appeal to the particular man written to.

Promptness

A business letter calls for a prompt reply. Delay often means loss of business or of an opportunity. An executive tries to clear his desk each day before leaving the office.

Parts of a Business Letter

The six parts of a business letter are heading, address, salutation, body, complimentary close, and signature.

Block Form (commonly used in typed letters)

1013 Baltimore Avenue
Kansas City, Missouri
December 12, 19—

Union National Bank
62 West Fourteenth Street
St. Louis, Missouri

Gentlemen:

Very truly yours,
Jay Electric Company
by *M. J. Williams*

Slant Form (commonly used in pen-written letters)

*Box 47, Route 1
Duncannon, Pennsylvania
December 4, 19—*

*Mrs. Samuel Warner
1024 Wabash Avenue
Chicago, Illinois*

Dear Madam:

*Yours very truly,
(Miss) Marjorie Galvin*

Letter Form Model

The following letter is dictated and has one enclosure. The writer addresses it to a particular member of the firm.

Attention of Mr. C. H. Dix is centered two spaces below the salutation as in the model or placed above the salutation or on the same line with it. Usage varies.

	BROADWAY PRESS PRINTING AND ENGRAVING 9 Willoughby Street Brooklyn, New York	
Letterhead		
	January 2, 19—	Date
Address	E. P. Lee & Co. 115 Devonshire Street Boston, Massachusetts	
Salutation	Gentlemen:	
	Attention of Mr. C. H. Dix _____	Particular address
Body	_____ _____ _____	
	Very truly yours, Broadway Press <i>F. H. Gaines</i> Manager	Complimen- tary close Signature
Dictator and typist	FG/SM	
Enclosure	Enc.	

Heading

1. The heading contains the writer's address and the date, and begins an inch or two from the top of the page. The longest line should not extend into the right margin.

2. It may occupy one, two, or three lines. If two or three lines are used, the date stands alone on the last one. When paper with a letterhead is used, the date is written or typed at the right or in the center.

3. Although the name of the state may be abbreviated, the growing tendency is not to abbreviate. The name of the month should not be abbreviated.

4. Spell out the name of a numbered street under ten.

(Right) 150 Fifth Avenue; 249 East 168 Street; 249 East 168th Street; 12 43rd Street; 12 Forty-third Street.

Address

1. The name and address of the firm written to are placed regularly at the left margin just below the heading and rarely at the end of the letter. When writing to a firm, write the name exactly as it appears on the company's letterhead: *G. & C. Merriam Company, R. H. Macy & Co., Henry Holt and Company.*

2. Arrange the address like the heading. If the heading has a sloping margin, don't change the style in the address.

3. Use the proper title. To the name of an unmarried woman *Miss* is prefixed; of a married woman or widow, *Mrs.*; of a lad, *Master*; of a man without special title, *Mr.* (with its plural *Messrs.*). *Reverend* is the title of a clergyman; *Dr.*, of one who holds the doctorate degree; *Professor*, of one who has attained the rank of professor in a college or university. *Honorable* stands before the name of a cabinet officer, a senator, a congressman, a governor, a judge, or a mayor.

4. A short business title follows the name; a long one is placed on the second line.

Mr. Allen G. Odell, Manager
D. C. Heath and Company
180 Varick Street
New York, New York

Mr. Alexander J. Stoddard
Superintendent of Schools
Denver, Colorado

Salutation

1. Common business salutations are —

Dear Sir:

Gentlemen:

Dear Mr. Hawkins:

Ladies: or Mesdames:

My dear Mr. Page:

Dear Madam:

In a letter to a person you know use *Dear Dr. Scott* or *Dear Mrs. Leonard*, not *Dear Sir* or *Dear Madam*.

Forms of Address

<i>Person</i>	<i>Address</i>	<i>Salutation</i>
The President	The President Washington, D.C.	Sir: <i>or</i> My dear Mr. President:
Member of the President's Cabinet	The Honorable Cordell Hull Secretary of State Washington, D.C.	Sir: <i>or</i> Dear Sir: <i>or</i> My dear Mr. Secretary:
United States or State Sen- ator	The Honorable James J. Davis United States Senate Washington, D.C.	Dear Sir: <i>or</i> My dear Sena- tor:
United States Congressman or State As- semblyman	The Honorable Clifton A. Woodrum House of Representatives Washington, D.C.	Dear Sir: <i>or</i> Dear Mr. Woodrum:
Governor	The Honorable Frank M. Dixon Governor of Alabama Montgomery, Alabama	Dear Sir: <i>or</i> Dear Governor Dixon:
Mayor	The Honorable J. C. Siegle Mayor of Tacoma Tacoma, Washington	Dear Sir: <i>or</i> Dear Mr. Mayor:
Protestant Clergyman	Reverend John W. Knox	Dear Sir: <i>or</i> Dear Mr. Knox:
President of Catholic Col- lege	Very Reverend John B. Peter- son, S.J.	Very Reverend and dear Father Peter- son:
Priest	Reverend Francis X. Dolan, D.D.	Reverend and dear Father Dolan:
Sisters and Brothers of Various Or- ders	Sister M. Jeanette	Reverend and dear Sister Jeanette:
Rabbi	Rabbi Jacob W. Stern	Dear Sir: <i>or</i> Dear Rabbi Stern:

2. Begin the salutation at the margin two spaces below the address in a typed letter and one space below in a script letter.
3. Use a colon after the salutation.
4. Capitalize the first word and all nouns.

Body

Our letters are written representatives of us.

1. Indent all paragraphs alike. Don't make the first paragraph an exception.

2. Good English is good business English. Vary the sentence length. The short simple sentence is emphatic but usually not so precise as the longer complex sentence.

3. A good business letter is correct, clear, complete, accurate, courteous, and concise. Have clearly in mind what you wish to say and express your ideas exactly and fully in simple, direct language. As a rule, confine a letter to one subject. Clearness requires also a separate paragraph for each idea. Because short paragraphs are easier to read than long ones, paragraphs in business correspondence are shorter than in a book chapter or a magazine article. They should not average more than sixty words and should seldom exceed one hundred.

4. The first sentence is especially important. It should arouse interest and create a favorable impression by telling the reader something he wishes to know, and may refer in a definite and original way to the letter to which it is a reply. Notice these beginnings:

We have asked our representative, Mr. S. J. Tucker, to see that your cash register is put in proper working order at once. Thank you very much for reporting this matter on your card of November 10.

A duplicate shipment of the bedroom set, which you won in the Spring Contest, has been ordered.

5. Because the last sentence also occupies an important position, it should be clean-cut and complete. Avoid the participial conclusion beginning with *hoping*, *trusting*, *believing*, *thanking*, or *regretting*. "And oblige" is obsolete. Don't insert "we beg to remain," "we remain," or "I am" before the complimentary close.

Aim to clinch your point and bring the reader over to your side. Add a few friendly words if you can — for example:

We thank you for placing the order with us and hope the shipment will arrive promptly.

As it is necessary for us to have this information, won't you please telephone us the first thing tomorrow morning.

6. Conciseness requires that the writer courteously make his point in the fewest possible words. "It has always been the habit of greatness to say much in little." Don't, however, omit such necessary words as the subject, the verb, articles, or prepositions. A business letter is not a telegram. Instead of "Received your letter," say *I received your letter*. Businessmen now avoid the hackneyed expressions which were correct in the days of our grandfathers.

Old-fashioned

1. Your esteemed favor of the 30th ult. is at hand; are sorry that the twenty pounds of White House coffee have not arrived.
2. Yours of recent date received and contents carefully noted and in reply to same would say that your order was shipped on December 10th.
3. Enclosed herewith please find —
4. Regretting our inability to serve you along these lines, we beg to remain —

Better

1. We regret to learn from your letter of November 30 that you have not received the twenty pounds of White House coffee.
2. We are glad to find that the order about which you inquired in your letter of December 14 was shipped on December 10.
3. I enclose —
4. We regret that our stock of Humphrey Radiantfires is exhausted.

7. The secret of success in letter writing and salesmanship is putting yourself in the other fellow's place. This is called the "you spirit" or "getting on the other fellow's side of the fence." See the face of the recipient as you dictate or write. Hear in imagination what he has to say after he reads each sentence. Write as you talk but be sure you talk right. Talk with the person, not at him. Cross out *I*, *we*, *my*, and *our*, and

insert *you* and *your*. Remember that courtesy is politeness plus kindness. Before you sign your name to a letter, think what your reaction would be if you received the letter.

8. It is better to use no abbreviations except *Mr.*, *Mrs.*, *Messrs.*, *Dr.*, *St.* (*Saint*), *D.C.*, *A.M.*, *P.M.*, *Y.M.C.A.*, *C.O.D.*, and several others listed on page 631. Do not use *etc.* if you can avoid it.

9. When preparing to write a reply, read thoroughly the letter you are answering, think what kind of man the writer is, decide what you wish to accomplish with the reply, then plan your letter.

10. Write *January 19*, not "January 19th" or "January nineteenth." Use figures also for house numbers and page numbers.

11. Use freely such courteous expressions as *thank you*, *please*, *we are glad*, *it is a pleasure*, and such positive words as *confidence*, *success*, *enjoy*, *achieve*, *approve*, *energetic*, *substantial*, *attractive*, *genuine*, *happy*, *trustworthy*, and *straightforward*. Use sparingly such negative words as *complaint*, *misunderstanding*, *grievance*, *trouble*, *delay*, *mistake*, and *inconvenience*.

12. It is customary to open a letter with a reference to previous correspondence (if any), to continue with a discussion of the matter at hand, and then to supply information or make an inquiry about new business. Of course, letters vary, but many follow this outline.

Complimentary Close

1. The complimentary close may be —

Yours truly,
Truly yours,

Very truly yours,
Yours very truly,

Respectfully yours and *Yours respectfully* are sometimes used in letters to superiors — for instance, a student to his principal, the board of education, or the governor. A business letter to an acquaintance may close with *Cordially yours*, *Sincerely yours*, *Yours cordially*, or *Yours sincerely*.

2. Place a comma after the complimentary close.

3. Capitalize the first word only of the complimentary close.

4. Begin the complimentary close a little to the right of the middle of the page.

Signature

1. The signature is placed below the complimentary close and begins farther to the right in slant style and directly underneath the first word of the complimentary close in block style

HSHaness:k

Yours very truly,
THE STANLEY WORKS

H. S. Haness
Office Manager

KMG:m

Sincerely yours,

Kenneth M. Gould
Kenneth M. Gould
Managing Editor

IH-H
Enc.
Reg.

Very truly yours,

Ira Holmes
City Passenger Agent

2. Write the signature legibly. Typewritten letters frequently have the signature both typed and pen-written.

3. A woman addressing a stranger should make clear what title he should use in the reply.

UNMARRIED WOMAN: (*Miss*) Catherine Thompson

MARRIED WOMAN: Catherine Thompson

(*Mrs. James Thompson*)

4. In a letter from a firm, if the letterhead does not show the writer's position, the signature should make this clear.

ACTIVITY 10

Write the heading, address, salutation, complimentary close, and signature of each letter:

1. Juliet Reiss (wife of John Reiss), 167 North Tryon Street, Charlotte, North Carolina, writes to Dr. Samuel Pearse, Bethesda Hospital, Oak Street and Reading Place, Cincinnati, Ohio.
2. Andrew King, president of Thomson and Company, 297 Thirteenth Street, Lincoln, Nebraska, writes to Hare & Smith, 97 Washington Avenue, Santa Fe, New Mexico.
3. H. J. Moss, manager of Olney and Warren, 297 Lafayette Street, San Francisco, California, writes to Robert A. Taft, United States Senate, Washington, D.C.
4. From your home address write to Mrs. Henry Jameson, registrar of the University of Wisconsin, Madison, Wisconsin.

Letter Picture

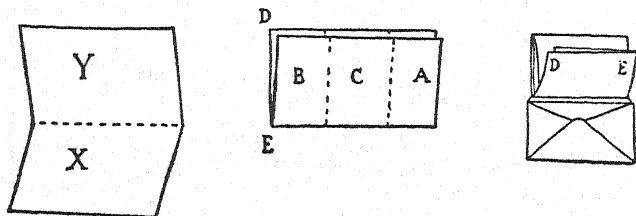
Because first impressions are important, a newspaper pays particular attention to the make-up of its front page, and a businessman chooses a salesman who is always well groomed and has good manners. For the same reason he selects a secretary or a typist whose letters are accurately transcribed and attractively arranged. Most typewritten letters are single spaced, except for double spacing between the parts and the paragraphs. In a letter so typed, if the heading and address are in the block form, paragraphs may begin flush with the margin. Many businessmen, however, think that indention makes the paragraph division clearer and prefer to have all paragraphs indented. Short letters are sometimes double spaced.

A letter is a more pleasing picture if it is centered on the page. Like the mat of a picture, the margin should extend around the letter and be approximately the same width on the four sides. For a short letter the left and right margins should be two inches wide; for a longer letter, an inch and a half or slightly less. The margin at the bottom of a full-page letter should never be less than the side margins.

In a typed letter the date is commonly three spaces below the letterhead or fifteen spaces from the top of the paper. For a single-spaced letter of 100 words leave 6 to 8 spaces between the date and the inside address and set the margins at 20 and 65. For a letter of 200 words leave 2 to 4 spaces below the date and set the margins at 15 and 70.

Paper and Folding

Paper, ink, and envelopes of good quality add distinction to correspondence. Use regularly heavy white paper $8\frac{1}{2}$ by 11 inches in size. For a short letter, paper about 6 by $9\frac{1}{2}$ inches in size may be used. The envelope should match the paper.



To fold a sheet $8\frac{1}{2}$ by 11 inches, first place the lower half *X* over the upper half *Y* with the lower edge about a quarter inch from the upper edge. Then over the center *C* fold in turn from the right and the left *A* and *B*, each slightly less than one third of the folded sheet. Place the letter in the envelope with the loose edges *DE* up and next to the flap. Fold the enclosures with the letter.

Reference Data, Enclosures, and Postscript

A business letter should show who dictated it and who typed it. In the model on page 328, *FG* are the initials of the dictator, and *SM*, of the typist. This might be *FG:SM*, *FG-SM*, *fg/sm*, or *F. H. Gaines-SM*.

A notation at the left margin below these initials refers to enclosures, if there are any. The common forms are:

2 Enclosures
Enc.

When making a payment, avoid sending more than one dollar in stamps, silver, or bills without registering the letter. Use a post office money order, which may be purchased at the post office; a personal or certified check; a bank draft; or an express money order, which may be purchased at the

express office. The check and the money order are the commonest forms of remittance. When you make a payment by mail, mention in the body of the letter the amount sent and the form of the remittance.

A postscript, with or without *P.S.*, may call attention to an especially important fact: "A handsome three-quarter leather edition of O. Henry costs only a few cents more a volume. See order card." Ordinarily a postscript is to be avoided because it indicates that the letter lacks plan.

The Second Page

The second page of a long letter is on paper of the same size and quality as the first page but has no letterhead. The name of the recipient, followed by the page number, is commonly placed in the upper left corner and the date in the upper right corner:

Miss Alice French-2

June 30, 19—

On the last page there should be at least three lines of the body of the letter.

Envelope Address and Return Card

1. The margin, straight or slant, should correspond with that of the letter.
2. Simplify the work of the post office department and make sure that the letter arrives by writing the complete address legibly. It is better not to abbreviate. When the name of a state is abbreviated, *Va.* and *Pa.*, *Md.* and *Ind.*, *Colo.* and *Cal.*, *Miss.* and *Minn.* are often confused.
3. Fix the stamp securely in its proper place. A stamp diagonally across the corner of the envelope is evidence of haste, carelessness, or freakishness.
4. The United States Post Office Department prefers each of the following on a separate line, indented, and double spaced if typed: name and official position, street, city, state. Slightly below the middle of the envelope, either center the name or leave a little wider margin at the left than at the right.

Block Style

Stephen P. Carr
29 Kerby Avenue
Detroit, Michigan

Stamp

Dr. P. T. Thomas
608 East Fortieth Street
Savannah
Georgia

Slant Style

*John T. Welsh
25 Wilmot Avenue
Columbia, South Carolina*

Stamp

*The Forsman Enamel Company
300 Water Street
Augusta
Maine*

Asking for Information

1. Make your questions clear.
2. Explain why you want the information.
3. Enclose a stamped and self-addressed envelope unless you are likely to repay your informant in another way — with an order, for instance.

4. Don't write for information that you can secure in the library or ask questions calling for long answers. If a man's opinion is worth much, he is usually extremely busy.

ACTIVITY 11

In the following letter of inquiry does Paul Geller make his questions clear? Does he include all necessary information?

1119 University Avenue
Madison, Wisconsin
April 2, 19—

New Raleigh Hotel
Washington, D. C.

Gentlemen:

Eight members of the Central High School Camera Club are planning to spend Easter week in Washington. We shall arrive Sunday morning, April 9, and remain in the capital until Saturday, April 15.

Have you four moderately priced quiet double rooms with private baths available for this period? What are your rates for such rooms?

Very truly yours,

Paul Geller

Secretary of the Camera Club

ACTIVITY 12

1. As manager of the school golf team write to a local golf club to ascertain whether the club will permit the team to practice and play home matches on its course and, if so, what the fees will be.
2. You are preparing to debate the question of moving-picture censorship. Write to the National Board of Review of Motion Pictures, 70 Fifth Avenue, New York City, for pamphlets and

information. Ask several pointed questions which can be answered briefly.

3. In a letter to the president or the registrar of a college ask what scholarships are open to freshmen, whether an examination is required, and, if so, when it is held. Ask also for any available printed information on the subject.
4. Ask the United States Forester, Washington, D.C., whether his department will lend pictures or lantern slides to your club.
5. You and your family are planning to drive about five hundred miles over the week end. Write to an automobile club or the touring information department of an oil company, telling where you are going and whether you wish to go and return by the same route, and asking the best route and the condition of the roads.

Supplying Information

1. Have before you the letter of inquiry. Answer all questions asked.
2. Explain accurately, definitely, clearly, completely.
3. Be courteous. Close with the hope that the information you are sending will be helpful or offer to supply other facts if desired.

ACTIVITY 13

1. Clara Rayburn, secretary of the newly formed photography, dramatic, sketching, library, writers', chemistry, home economics, or other club of San Benito County High School, Hollister, California, has inquired how your similar school club raises money and what activities the club members participate in. In a courteous business letter supply the desired information.
2. John McAllister, secretary of the Student Council of Central High School, Grand Forks, North Dakota, has written to inquire how your school deals with habitual latecomers and absentees. Write a letter giving the desired information.

Special Request

1. Explain definitely what you desire and why.
2. Give reasons why your request should be granted. If possible, appeal to the reader's self-interest.
3. Show by the courteous tone of your letter that you are asking, not demanding, a favor.

ACTIVITY 14

1. Supplying details, request a speaker to address a club of which you are a member.
2. In a courteous letter request a printing establishment, newspaper plant, hospital, laboratory, bank, airport, chemical company, motion-picture or radio studio, or ice-cream manufacturer to let a school club visit the establishment.

Hurry-up Letter

1. Even if a delay has been most annoying, be courteous. A courteous letter is more likely to secure the action you desire than an abusive, sarcastic, or scolding one.
2. Be brief and definite. Explain why the delay has been a hardship to you.
3. End with a statement about good service in the past, an anticipation of attention to the matter, or the like.

Reply

1. Explain what caused the delay and what action the company is taking.
2. Express your regret for the inconvenience.
3. End with a promise of better service in the future or another affirmative statement.

ACTIVITY 15

1. As secretary of the Athletic Association of your school write to T. J. Sargeant, Inc., 74 Jackson Place, Washington, D.C., asking why you have not received the six basketball uniforms you ordered last month. Explain why this delay has inconvenienced you.
2. Two weeks ago you ordered from the Montgomery Sporting Goods Company (supply address) a tennis racket which you need to play in a tournament. The racket hasn't reached you. Write a hurry-up letter.
3. For T. J. Sargeant, Inc., and the Montgomery Sporting Goods Company write replies to these letters.
4. Ten days ago you ordered a book which you need in your school work. Supplying details, write a hurry-up letter.

Collection

1. A collection letter may explain why prompt payment of bills is necessary in the conduct of your business.
2. Another appeal in a collection letter is to the sense of fair play. Explain that your service has been prompt and the goods the best obtainable, and say that justice requires prompt payment.
3. A final letter should state that unless payment is made by a specified day you will put the bill into the hands of your attorney or a collection agency.
4. A collection letter may be also a sales letter if reference is made to reduced prices, unusual values, or new goods.

Second Letter

REX COLE COMPANY

3 West Superior Street
Duluth, Minnesota

June 6, 19—

Mr. Howard J. Lomax
398 Second Avenue South
Minneapolis, Minnesota

Dear Mr. Lomax:

For some reason we have not received your check for fifty dollars, now two months overdue.

Don't bother to write us a letter—we understand how such oversights occur. Simply put your check in the enclosed envelope and mail today.

If you can't send us the check today, let us know when you will pay the bill.

Very truly yours,

Robert Purchase

Accounting Manager

*Third Letter***REX COLE COMPANY**

**3 West Superior Street
Duluth, Minnesota**

June 18, 19—

Mr. Howard J. Lomax
398 Second Avenue South
Minneapolis, Minnesota

Dear Mr. Lomax:

Having had no response to our letter of June 6, we are, to be frank, racking our brains for some way to reach you in order to get a response. Most collection letters have a tendency to preach promptness and its virtues. We refrain from this and ask only our dues.

At heart most persons are fair. We are willing to make allowance for unusual circumstances. But how are we to do that if we don't know them?

Won't you please send us a check for fifty dollars or let us know why this account has remained unpaid?

Very truly yours,
Robert Purchase
Accounting Manager

ACTIVITY 16

1. Write the first and the fourth letters in this collection series. Include heading, address, and signature.
2. Mrs. Charles M. Goodrich, 412 East Houston Street, San Antonio, Texas, who has been a good customer, now owes you \$179.50 for wearing apparel. Two letters have failed to elicit a response. Write a third letter.
3. Your firm, Vinney Brothers, 219 South Salina Street, Syracuse,

New York, sold to James Thompson, 732 Ostrom Avenue, Syracuse, on August 15, two suits for \$125. You sent him bills on September 1 and September 15 and a collection notice on October 1. He has replied to none of these. Write to him on October 15.

Sales Letter

The writer of an effective sales letter gets inside his reader's mind and sees things from the customer's point of view. He knows his product and its selling points thoroughly and is genuinely enthusiastic about it.

1. In the first sentence catch the reader's attention by a question, a command, a striking fact, or an appeal to his curiosity. Be positive, specific, concrete. Use the *you* approach. Tell him why he should be interested in what you offer.
2. Convince the reader to buy by explaining or describing the merits of the article. This is called the "reason why" appeal.
3. Persuade him by showing how the article fits his needs. In selling luxuries an appeal to emotions is especially useful.
4. Urge him to act at once. Enclose a blank to be filled out or offer an inducement to those who order promptly.
5. The short paragraph is inviting. Paragraphs of the same length are monotonous. Hence vary the paragraph length, but seldom write a long paragraph.
6. Make the letter simple, straightforward, chatty. Always keep in mind the person addressed, his interests, traits, needs, taste. A letter to businessmen, for example, should be brief, vigorous, and personal. A letter to women, which may be longer, may stress style or exclusiveness. A letter to farmers should be frank, direct, and clear, and should stress material and usefulness.

First and Last Paragraphs

The first and last paragraphs of a sales letter are the most important and hardest to write. A striking first paragraph will save the letter from being thrown unread into the wastebasket; a vigorous closing paragraph will encourage prompt action.

ACTIVITY 17

Compare the following introductory and concluding paragraphs. Which in each group are best? Poorest? Why?

INTRODUCTORY PARAGRAPHS

1. Let's not have a football team this fall. That's not all. Let's do away with all our athletic teams.
2. Do you mind very much if we give you a dollar?
3. A well-known member of the New York Stock Exchange called at our offices the other day and said, "I am here because I want to live to be a hundred."
4. "I hope nobody will ever again send me a whole set of books like these. For four days it has been impossible to get anything done about the house. Nobody will come to meals, or go to bed, or do anything but read O. Henry."

The above letter came from Superintendent of Schools W. P. Colburn, of Rhinelander, Wisconsin. There is a whole file case full of similar messages from O. Henry subscribers, who now number 130,000.

5. An ancient Persian poet said, "If thou hast two pennies, spend one for bread. With the other, buy hyacinths for thy soul."

CONCLUDING PARAGRAPHS

1. I am enclosing a CREDIT CARD for your \$8.50 saving. It is already stamped. Don't let it go to waste. Mail it to me at once. Let me send you at my expense the remaining fifteen volumes of Conrad in the Malay Edition. This is the one and only time you will receive this offer.
2. A student who wishes to enroll at this season should be sure to get his application in at an early date and thus avoid the delay occasioned by being too late to have one of the available seats assigned.
3. Don't wait to draw a check. Mail the attached card now. This is your last chance to save almost twenty-five per cent on the price you usually pay your newsdealer. Do it now and be glad.
4. Drop it in the postbox now.
You'll do this for me, won't you?
5. So I hope very much you will sign the enclosed postage-paid card and airmail it back to me today.

RICHMOND HILL HIGH SCHOOL

Richmond Hill, New York

October 10, 19—

Dear First Termers:

You wouldn't like to travel through Europe or Asia without a guidebook or map, would you? You have been transplanted, not to a foreign country, but to a new school that is entirely different from the one you left. Do you want to make your four-year journey through high school blindly without map or guide? If not, you need the Richmond Hill High School Handbook, the official guidebook of the school.

This compact, pocket-size book of 172 pages tells you how to keep on the right road through high school. It gives the school songs and cheers, the subjects required for graduation and for admission to the various colleges, and a list of the teachers with the colleges they attended. It describes the honors you may win during your high school career and the scholarships offered by various institutions. It lists the school activities and explains the purpose and work of every club in the school. In short, it tells you everything you wish to know about school life. Here are several of the thousand and one questions it answers:

Who is the faculty adviser of the Rifle Club?

Where is Room 422 in the Main Building?

How many subjects must I pass to be promoted?

What are the requirements for a state scholarship?

Who issues sick passes?

What is Quill?

What are scholarship pins?

What are blue and red cards?

What is the Junior Arista?

A salesman will be in your home room tomorrow morning. Just hand him a quarter, and he'll hand you a red and gray guide which will help you through your entire four years in high school.

Yours for a successful high school career,
The Editors

ACTIVITY 18

1. To sell your school newspaper, magazine, or annual; tickets to a play or other entertainment; season tickets for the football, baseball, or basketball games; membership tickets in the student-body organization; or something else, write a letter to be mimeographed and handed to every pupil in the school.
2. Write a letter to induce the reader to buy an automobile, a bicycle, rare foreign stamps, a tennis racket, camping equipment, an encyclopedia, a dog, a fountain pen, a new pencil, a camera, a set of books, a radio, a hat, shoes, a gymnasium uniform, or another article, or to subscribe for a magazine.
3. Write a follow-up letter to be mailed two weeks later.
4. For the publisher, write a letter to sell a book you have read recently. Tell its purpose and scope and then mention or suggest attractive features.
5. To increase the circulation of the school paper or to sell tickets for a concert, a play, an exhibition, or a game, write a letter to be mailed to every graduate.

Adjustment

1. If you decide to grant a claim that goods were damaged or defective or that an order was not completely filled, tell in the opening sentence just what you can and will do in the case. Explain also why the error happened, express your regret for the inconvenience, and end with a promise of better service hereafter, a request for future orders, or another expression of good will.
2. Make the letter long enough to show your interest in the customer.
3. If the claim is unjust, explain the company's position clearly and express regret that you cannot make the adjustment requested.
4. Be courteous even if the customer has been unreasonable and cranky. Remember that it is easier to lose a customer than to get one.

ACTIVITY 19

1. Mrs. Herbert Graham, 1247 University Avenue, Des Moines, Iowa, purchased from the Rogers Department Store a table pad which was not delivered when promised. Because of a

shortage of employees the manufacturer could not supply the pads ordered. In an angry letter Mrs. Graham has just canceled her order. For the Rogers Department Store (supply address) write a courteous letter of apology.

2. In a large department store the adjustment letters are written by the Correspondence Department and are based on statements received from the selling departments. As a correspondent for C. H. Park & Co., Thirty-fourth Street and Broadway, New York City, write to a customer (supply the name and the address) an adjustment letter based on one of these statements:
 - a. We are returning a dozen glasses to the customer. We cannot make adjustment, as this merchandise was purchased four months ago.
 - b. Notify customer that the year's guarantee on the watch has expired and that the watch needs cleaning and a new main-spring. Total cost will be \$5.50.
 - c. We are sorry that the half dozen golf balls did not reach you, and shall deliver them promptly. If you return the brassie, we shall either secure for you one with a 34-inch shaft or credit you with the amount.
 - d. We are returning the umbrella to you. We have sent it to the factory for testing. Their report is "thoroughly rain proof."

Letter to a Legislator or City Executive

A democracy needs citizens who not only are honest and think straight but also let their legislators and executives know what they are thinking.

ACTIVITY 20

1. To the proper city or town official write about a choked drain in your neighborhood, dangerous holes in the streets, street obstructions, or another matter which needs his attention.
2. Write to your congressman or assemblyman to convince or persuade him to support or oppose a bill before Congress or the state legislature.
3. Write to the mayor or another city or town official, urging that he exert his influence in favor of better schools, school buildings, police protection, street cleaning, parks, or another improvement.
4. Your school needs a new building, an addition, a swimming pool, a gymnasium, an athletic field, or additional equipment. Write to the president of the Board of Education.

9105 120 Street
Richmond Hill, New York
April 2, 19—

The Honorable Fiorello H. LaGuardia
Mayor of the City of New York
City Hall
New York, New York

Dear Sir:

In the Herald Tribune of March 30 I read that the city is planning to provide in the near future more and better playgrounds for the children of New York. May I offer my congratulations to you and your co-workers for undertaking this project?

I realize that lack of funds and of suitable sites will prevent the city from providing with playgrounds all the sections in which they are needed. I should like to suggest, however, one community in which live many young children without a place to play—the section running south along 119 Street from Jamaica Avenue to Atlantic Avenue and east to 125 Street.

Some of the children in this vicinity endanger their lives by playing ball or other games in the streets, while others gather in a now unused part of the Long Island Railroad freight yard on 119 Street. My suggestion is that this unused part of the freight yard be converted into a playground for the children of the community.

The land could be obtained at a nominal cost, and the erection of a playground would be a civic improvement of which we could all be proud.

Very truly yours,
(Miss) Elizabeth Wilson

Commending Good Service or Calling Attention to Poor Service

When a salesman or other worker has been unusually courteous and helpful, you can express your appreciation in a practical way by writing to his employer. Be specific; tell exactly in what respects the worker was outstanding. If possible, identify the employee by name or number. Otherwise describe him or tell where he works.

When it is necessary to call attention to poor service, keep your temper. State your grievance briefly, specifically, and courteously. Avoid petty faultfinding. At the end of the letter express your confidence that the store or company will take steps to prevent a recurrence of the incident.

ACTIVITY 21

Write a letter commending good service or calling attention to poor service. Be courteous and specific.

Refusing a Request

Occasionally everyone finds it necessary to refuse a request. Such a letter requires special tact. Express your regret at disappointing the reader. If you wish, you may close by expressing the hope that at some future date you can be of service.

ACTIVITY 22

1. Jean Atkins, secretary of the Dramatic Club (supply school and address) has requested Samuel French, 25 West 45th Street, New York City, to permit the club to produce "The Saturday Evening Ghost" without the payment of the royalty of ten dollars. The proceeds of the Spring Drama Festival are to be used for new uniforms for the baseball team. As correspondent for Samuel French refuse the request.
2. Last month Mr. James Otto purchased from O. C. Blackwell and Company a dining room set which was to be delivered in five weeks. In a letter Mr. Otto has requested the store to cancel the order and to refund the purchase price. For the store write a

courteous letter refusing Mr. Otto's request. Point out that the furniture was removed from sale when Mr. Otto purchased it and that the store has therefore lost opportunities to dispose of it.

Canada Dry Ginger Ale, Incorporated

100 East Forty-second Street
New York City

June 15, 19—

Mrs. Ralph Sutton
115 Market Street
Wheeling, West Virginia

Dear Mrs. Sutton:

We have received your request for tickets and wish to express our appreciation for your interest in our radio program "Information, Please."

Because this unusual program is never rehearsed before it goes on the air, the principals must maintain an intimate and personalized atmosphere during the broadcast. To accomplish this, we are obliged to conduct the programs from a rather small studio, and because of these limited facilities, we now find it impossible to invite any more of our radio audience to witness the broadcast for some time.

We sincerely regret our inability to grant your request, and earnestly hope you will continue as one of our radio audience.

Very truly yours,

CANADA DRY GINGER ALE, INCORPORATED

Joseph T. Meade

Director of Personnel and Public
Relations

Telegram

MARCH 6, 19—

MR. JAMES R. DOERING
147 SECOND STREET
ALEXANDRIA, LOUISIANA

HAVE OFFER OF 7500 FOR YOUR HOUSE, 2000
DOWN. REFERENCES GOOD. WIRE REPLY.

SMITH REALTY COMPANY

MARCH 6, 19—

SMITH REALTY COMPANY
FLAGSTAFF, ARIZONA

OFFER NOT ACCEPTED. WILL TAKE 8000 IF
4000 IS PAID DOWN.

JAMES R. DOERING

The telegram is written in an abbreviated style. Most conjunctions, prepositions, and articles are omitted, and adjectives and adverbs are used sparingly. Yet clearness is the first essential of a telegram; and brevity, the second. Notice that the telegram has no salutation or complimentary close and that the numbers are written in figures.

Counting Words

The minimum charge is for ten words. Each additional word increases the cost. *Four thousand* is counted as two words; *fifty thousand*, as two; *4000*, as one; *50000*, as one. Five figures are counted as one word. Dictionary words, names of countries, cities, towns, and states, and some abbreviations are each counted as one word: *per cent*, *cannot*, *New York City*, *North Dakota*, *C.O.D.*, *A.M.*, *O.K.* The following are counted as two words each: *Pennsylvania Railroad*, *James Corson*. The name and address of the sender and the receiver are not charged for,

but a title like "Football Manager" after the signature is counted. Punctuation marks are sent without charge.

Night Letter

The night letter is a telegram sent at night to be delivered the next morning. The rate for a fifty-word night letter is the same as for a ten-word day telegram.

Day Letter

If the message cannot be compressed into ten words and need not be delivered immediately, a day letter may be sent. A fifty-word day letter costs one and one half times as much as a telegram.

Radiogram

Messages sent to and from ships at sea are transmitted by radio and called radiograms. Telegraph companies now offer this service also between a few large cities in the United States. The rate for an intercity radiogram is the same as that for a telegram, but more words may be included in the message.

ACTIVITY 23

1. Telegraph to the Newark Airport, New Jersey, for a reservation to Chicago on a plane leaving tomorrow at eleven o'clock in the morning.
2. As manager of a baseball team cancel a game by telegraph. It is raining, and even if the rain stops, the field will be muddy and soggy.
3. On an automobile trip your expenses are substantially higher than you anticipated. Telegraph home for money.

Other Types of Business Letters

ACTIVITY 24

Jot down points to be kept in mind in writing each type of letter. Outline your letter by paragraphs before writing it.

1. As manager of a school team write to another school to arrange a game. Be specific about the place, available dates, expenses, officials, and division of gate receipts.

2. Invite another school or a society of another school to hold a joint contest — debate, algebra contest, art contest, or pronunciation contest.
3. Ask a college to send you a catalog or a bulletin giving information about expenses, entrance requirements, and courses.
4. Write to Dieges & Clust, 17 John Street, New York City, about class pins. Ask for designs and prices.
5. Write to the president of the Alumni Association, urging the establishment of a fund to help needy pupils. Explain why the fund is needed. Suggest a plan for raising the money and administering the fund.
6. Before mailing a business letter you have written at home on your own account or for your father or mother, show it to your teacher.

ADVERTISING AND SELLING

Salesmanship

“Good salesmanship is selling goods that won’t come back to customers who will.” Fred F. French says, “To gain a prospect’s confidence you must first show him that you are truthful. To show him that, you must be truthful.” Second, you must know your goods and really believe in them.

The three parts of a personal sale are the approach, the demonstration, and closing the sale. First, by putting yourself in the customer’s place and talking with him, not at him, “overcome the instinctive antagonism to being sold.” Next, earnestly and quickly demonstrate the merits of your article. Talk to the customer; don’t recite a memorized piece. Show the customer just what your product will do for him. Defend the article tactfully, keeping in mind that a critic may become a buyer. Finally, without giving offense, assume that the customer or prospective customer will buy, and talk quantity, terms, or date of delivery. If he hesitates, continue the demonstration. A successful salesman knows his merchandise and his competitors’ but doesn’t attack his competitors.

ACTIVITY 25

Sell to the class a book, a game, a magazine, a novelty, a machine, the school paper, or another article, or tickets for a game, play,



Courtesy of Your Schools, Lansing, Michigan

The demonstration — selling a refrigerator to a reluctant customer

concert, or other entertainment. If possible, have the article in class. Give the pupils a chance to ask questions.

Writing Classified Advertisements

Because every word in an advertisement costs money, brevity is essential. Cram all the facts into a few words. If you have lost or found something, give sufficient details for recognition. Describe briefly but clearly an article you wish to rent, sell, or buy. In an advertisement for a position include your qualifications, experience, and the type of work you desire. You may give an address, a telephone number, or a box number to which replies may be directed.

ACTIVITY 26

In each of the following, what information is given?

ACCOUNTANT, senior; bookkeeper, educated, energetic, reliable, urgently seeks interview; salary, \$17; references. Joseph, 331 Central Ave., Brooklyn.
STENOGRAPHER, rapid; assistant bookkeeper; switchboard, billing, business machines; experienced; \$12. Tivoli 2-0871.
JACKSON HEIGHTS — Large sunny room, cross-ventilation, kitchen privileges; reasonable; suitable 1 or 2 business women. HAVemeyer 6-2282.
REWARD return star sapphire ring lost July 16 on links at Fresh Meadow Country Club. Wm. M. Mortimer Co., 111 John St. BEekman 3-7622.

ACTIVITY 27

1. Write a position wanted advertisement.
2. Write a lost or a found advertisement. If your cat or dog is lost, make it easy to identify your pet.
3. Write an advertisement offering something for sale — bicycle, chemical set, radio, refrigerator, automobile, for example.
4. Write an advertisement offering to purchase something.

UNIT EIGHTEEN

The Classbook and Individual Booklet

What a Classbook Is

A CLASSBOOK is a collection of the best work of the members of the class. Each pupil may write a chapter on some subtopic of a large subject chosen by the class, or the classbook may be a collection of miscellaneous contributions — the best short stories, essays, poems, plays, descriptions, letters, reports, and speeches of the term. The typewritten or pen-written book, either bound or placed in a spring binder, may be exhibited and then added to the school library.

Uniformity

If the classbook is to be built around a broad subject, each pupil first selects a subtopic or has one assigned to him. The class may then work out a uniform outline to be used in every chapter, and decide just how the work is to be arranged, how the source of information taken from a book or magazine is to be indicated, and what topics are to be treated in introductory chapters. For example, one class preparing a book on "Careers for Youth" decided that each pupil should write on these topics: (1) work, (2) opportunities in the field, (3) remuneration, (4) preparation, (5) qualities of a successful worker, (6) advantages and disadvantages of the occupation.

Problems of Young People

Here are subtopics chosen by the members of a class that wrote a classbook on "The Problems of Young People":

- | | |
|--------------------------------|----------------------------------------------------|
| 1. Honesty in school | 6. Work versus school |
| 2. Honesty out of school | 7. Marriage versus a career for a girl |
| 3. Leisure hobbies | 8. Shall I follow the crowd or be a nonconformist? |
| 4. How to attain self-reliance | |
| 5. What price popularity? | |

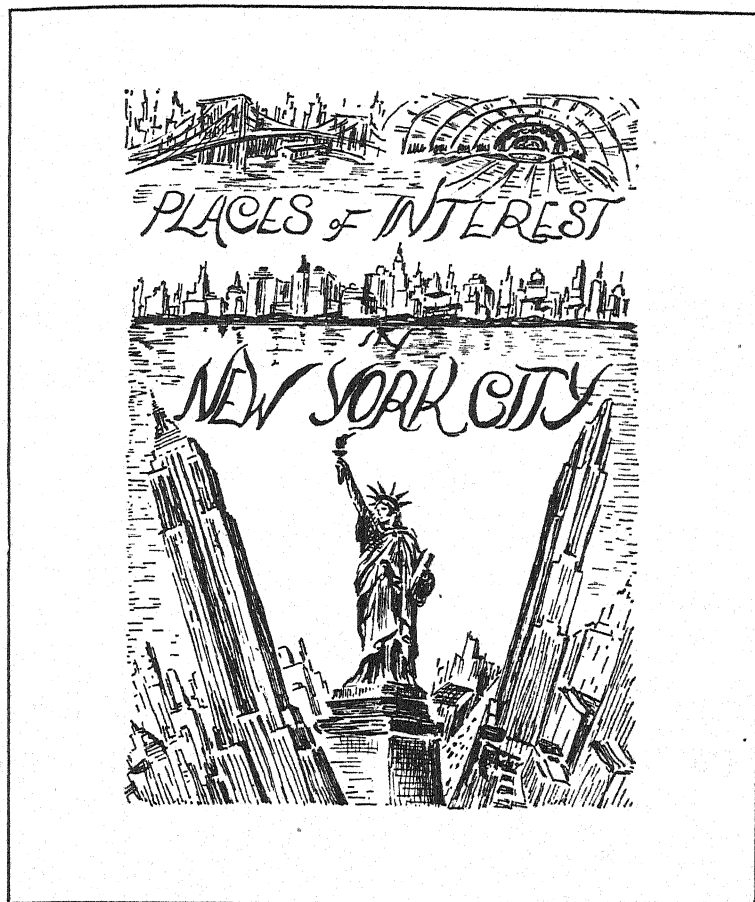
9. Breaking bad habits
10. Shall I go to college?
11. Friends — how to make and keep them
12. Athletics and scholarship
13. Friendship of high school girls and boys
14. Looking ahead
15. Profanity and vulgarity
16. Choosing a vocation
17. A movie or a book tonight?
18. Religion — what shall I believe in?
19. Thrift
20. How to study effectively
21. The student's attitude toward school and teachers
22. Health makes wealth
23. Nervousness before an audience
24. To whom shall I go for advice?
25. A common-sense view of lying
26. Gambling, petty and otherwise
27. Smoking
28. Drinking
29. A proper attitude toward parents

Places of Interest

Another class, which decided to write on "Places of Interest in New York City," divided the subject into five large topics with subtopics under each: Transportation Centers, Educational Centers, Recreational Centers, Administration Buildings, Architectural Masterpieces.

The Staff

When the individual contributions are well under way, the editorial staff should be chosen: an editor in chief, three or four associate editors, two art editors, and two publishers. The editors co-operate with the teacher in planning, supervising, and correcting the work; they collect the final chapters, correct errors, supervise the typing, arrange the work in book form, number the pages, and prepare the title page, dedication, if any, preface, table of contents, and index. The art editors secure from the class or draw an appropriate cover design and illustrations for as many divisions of the book or contributions as possible. Snapshots are also valuable illustrations. The publishers bind the book themselves, place it in a spring binder, or have it bound by a bookbinder, and collect from the class pennies or nickels enough to pay the bill.



Classbook frontispiece

Arrangement of Material

The finished classbook should look as nearly as possible like a regular book and should include the following parts:

1. Title page, on which may appear the name of the book (selected by class vote), the name of the class which is publishing it, the name of the high school, and the place and date of publication.

2. Editorial staff page, bearing the names of the editors, the publishers, and the faculty adviser.
3. Preface — usually a brief statement of the purpose of the book.
4. Table of contents — a list of the contributions in the order in which they appear in the book, with names of authors and page numbers. When in doubt, consult the table of contents of a textbook. If the classbook consists of miscellaneous contributions, group them under general headings: poetry, short stories, essays, book reviews, editorials, and the like.
5. Contributions.
6. Index — the names of the contributors arranged alphabetically with the numbers of the pages on which their contributions appear.

Who's Who

Most classes enjoy publishing a "Who's Who" in their class-books. In some classes each student brings in a snapshot of himself. These are mounted in alphabetical order on the regular paper, and each student signs his name under his picture. Then each writes a short autobiography, and the resulting "Who's Who" is inserted before the index. The following autobiography suggests topics for a uniform outline.

Marion Wright

Born. Providence, Rhode Island, December 3, 19—.

Residence. 8838 118 Street, Richmond Hill.

Description. My eyes are brown. My hair is brownish blond — we used to call it dishwater blond, but I've noticed that authorities differ. At present the ends are curled. My nose is heartbreakingly small and snub.

Schools attended. P. S. 54, Park Ridge, Illinois, three years. P. S. 99, Kew Gardens, five years. Richmond Hill High School, three and a half years.

Activities. Tennis, horseback riding, golf (ouch), and swimming.

Favorite amusement. There is nothing I like to do better than to sneak around the reedy shore of the lake in a canoe with someone else's trusty twenty-two and shoot frogs. The sport lies in being able to detect the frog's eyes, which are the only part of him ex-

posed, and then get a slug between them. I don't like shooting rabbits, lions, or deer; but frogs — nothing like it.

Favorite author. I think that I like Axel Munthe best of any of the authors whose work I have read. His *San Michele*, in my opinion, is an unusual and fascinating book. Lincoln Steffens is also very interesting. I've started to read his *Autobiography*, but every time I get into it Mother lends it to someone, so I haven't made much progress lately.

Favorite study. Here there is a conflict. I like economics because it is so stimulating and French because it is so restful. All of which, I suppose, goes to prove something or other.

Something I do fairly well. If the accent is on "fairly," I believe I can put down playing the piano. Although I haven't taken lessons for a long time, I like to try new selections. When homework gets tedious, there is no greater relaxation for me than playing. I enjoy too making up little pieces for myself but seem to be the only one who appreciates them.

Most interesting experience. It was my first dance. I was to wear my first evening gown and wrap. Because I went with a slightly older group, I would have died rather than admit that this was a new thrill for me. Towards the middle of the evening the orchestra leader announced that the next number would be an elimination dance. My escort went forward and received number twelve. When we had danced a few minutes, the music stopped.

"Number twelve!" sang out the leader.

"I've got it! I've got it!" I shrieked out, joyfully grabbing the ticket from my bewildered escort and running toward the orchestra. I was completely squelched when the leader bent over and quietly said, "You're out."

Plans after leaving high school. I want to go to Northwestern University and take two years of Liberal Arts, then finish up with two years at Medill, Northwestern's school of journalism. Then . . . then I shall try to get a job.

Classbook Form

A uniformly typed book is more attractive than a pen-written one. Here are suggestions:

1. Use one side of heavy typewriting paper.
2. Begin each contribution on a new page.
3. Five spaces from the top of each page center the title of the article in all capitals.

4. On the first page of an article center the author's name two spaces below the title in capitals and small letters.
5. Set the marginal stops at 20 and 75.
6. Double space except for a triple space after the heading of the page — that is, after the title or the title and author.
7. At the bottom of the page leave a margin of about three quarters of an inch.
8. Indent each paragraph five spaces.

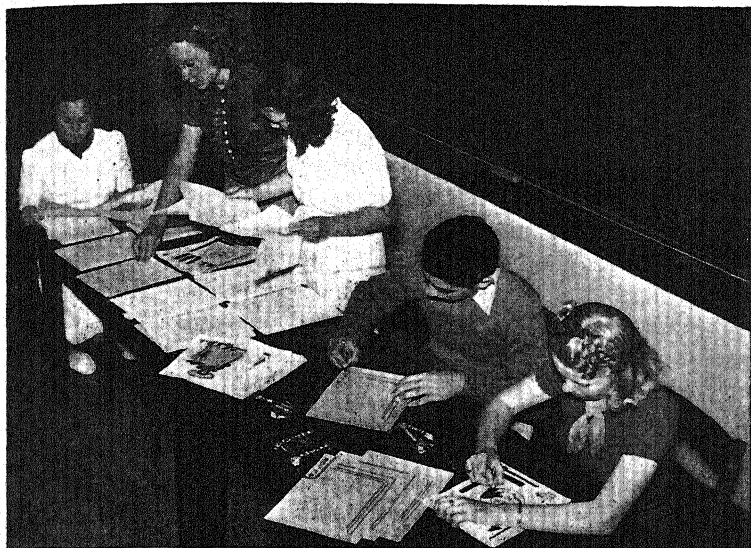
If it is impossible to type the book, each pupil should copy his contributions carefully on uniform paper. Write on both sides of the paper, turning it as you turn the pages of a book. Leave a margin of an inch and a half on the side of the paper to be bound and a half inch on the other side.

ACTIVITY

The class may plan and write a classbook on the beauty in nature and outdoor life; concerts, operas, and current art exhibitions; the best use of leisure time; the development of personality; human relations; manners for high school pupils; health; places of interest in our city or community; colleges; magazines; travel; favorite books; our state; our country; American problems; problems of youth or careers for youth; present-day authors; captains of industry; the greatest living Americans; experiences in school or out of school. Or the class may publish in a classbook the best writing of its members during the term.

Publication Day

When the classbook is completed, it is customary to set aside a day in class as Publication Day. The editor in chief presides, explains the duties, responsibilities, and trials of the editors, and introduces the other speakers. The art editor and the publisher tell what they did in the preparation of the book and show the class the illustrations and the binding. Then pupils selected because their contributions are entertaining, informing, or original read their whole articles or parts of them. These pupils are chosen by the editors and notified in advance so that they have a chance to practice reading what they wrote.



Courtesy of Our Schools, Los Angeles, California

Lettering, sketching, and planning layout of the classbook



Courtesy of Our Schools, Los Angeles, California

Writing for another form of school publication — the school paper

THE INDIVIDUAL BOOKLET

Instead of classbooks some classes prepare individual booklets. In size and contents pupil booklets vary widely. If, for example, each pupil writes during the term two informal essays, a book review, an article on personality, and a short poem, these five pieces of writing may be assembled in a booklet. Frequently each pupil writes for his book a number of chapters on a topic in which he is especially interested — for example, one of the subjects listed on page 362 for classbooks or a topic like aviation, fashions, music, broadcasting, or recent scientific discoveries.

Instead, a pupil may use the booklet as a help in developing his special talent and as a way to publish his creative writing of the term. The pupil who enjoys poetry and likes to write poetry may include his own verse and some of the best poems he has read recently. The story writer may publish incidents and a short story. The journalist may include his editorials, news stories, feature stories, interviews, and sports stories.

How to Construct the Booklet

1. Find a good name for your booklet. In one class six pupils devised or selected these titles for their booklets: "Class Echoes," "Aiming to Please," "Bright Spots," "Odds and Ends," "The Ink Spot," "Pen Points."
2. Write on one side of the paper and number pages in the upper right corner.
3. Start each article on a new sheet.
4. Write legibly. If you type your booklet, turn to the hints on "Classbook Form," pages 361-362. Note items 1, 2, 5, 6, 7, 8.
5. Include drawings, snapshots, pictures, charts.
6. Include a table of contents. For guidance examine the table of contents of a book.
7. Bind the book attractively. Some students staple their books; others fasten the pages within an oak tag folder; still others bind their books with ribbon, cord, or tape.
8. On the front cover draw a design or picture and print the title and the name of the author. Examine the front covers of your textbooks.

UNIT NINETEEN

Précis

What a Précis Is

A PRÉCIS (pronounced *pray-see*) is an accurate, clear, concise, orderly summary of a selection in about one third or one fourth the number of words of the original. It is a passage boiled down so that only the essential ideas are left.

Value of Précis-Writing

In the rush of our modern civilization we are likely to skim not only newspapers but also magazines and books. Often our minds wander as our eyes hastily glance over the printed words. As a result we grasp but a fraction of what we read. By forcing us to stop, look, and consider, précis-writing breaks this slovenly habit and is therefore an effective antidote to mental laziness.

In the second place précis-writing trains us to express our thoughts exactly, clearly, and concisely. By précis-writing we learn also to separate the chaff from the wheat and to organize our material. While we listen to a speaker, for example, we automatically make orderly written or mental notes of important points, and thus carry away an intelligent and comprehensive idea of what was said. As we read, we search out the important points, note their arrangement, and thus learn to organize our own thoughts on a topic.

How to Read a Difficult Sentence

1. When possible, know the central idea of the entire poem, article, or chapter, and of the paragraph of which the sentence is a part.
2. Look up in the dictionary the meaning of puzzling words.
3. Look up allusions which are new to you.

4. In imagination see the pictures suggested by descriptive words and figures of speech.

5. Pick out the key words, think what their relation in thought is, and in this way find the central idea of the sentence.

6. Separate a long or difficult sentence into the principal clause (or clauses) and subordinate clauses, and find the subject and the verb of each clause.

ACTIVITY I

Paraphrasing is giving the meaning in other words, sometimes with greater fullness of detail or illustration. Find the meaning of the following sentences; then paraphrase them:

1. Time wasted is existence, used is life.
2. He is a skilled window dresser of his own personality.
— H. H. MUNRO
3. It was a face filled with broken commandments.
— JOHN MASEFIELD
4. The conversation fainted again, and again Mr. Lacey leapt forward with restoratives. — ANNE PARRISH
5. No man has a good enough memory to make a successful liar.
— ABRAHAM LINCOLN
6. The child is father of the man.
7. Truth, crushed to earth, shall rise again.
8. One is never so near to another as when he is forced to be separated.
9. When faith is lost, when honor dies, the man is dead.
10. The lunatic, the lover, and the poet
Are of imagination all compact:
One sees more devils than vast hell can hold,
That is, the madman: the lover, all as frantic,
Sees Helen's beauty in a brow of Egypt:
The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes and gives to airy nothing
A local habitation and a name. — SHAKESPEARE
11. He who would search for pearls must dive below.

Suggestions for Writing a Précis

1. Read the selection carefully two or three times. Do not skim. Concentrate. Then in your own mind answer the question, "What is the author's purpose?" In the light of the purpose you find, give the selection a title.
2. Reread the selection word by word and sentence by sentence. Don't skip any words, for often understanding a passage may depend upon a single word. Look for key words or key phrases which point to the main idea.
3. With the general idea in mind, underscore or list the thoughts which develop the main idea, or make a topical outline.
4. You are now ready to write your précis. Remember that you are to boil down the author's thoughts and are not to incorporate your ideas on the subject. Don't give excessive space to secondary thoughts or omit vital ideas. Preserve the proportion of the original. Summarize the second half of the selection as thoroughly as the first. Omit quotations, figures of speech, most illustrations, and all unnecessary words. Use your own language.
5. Make the précis a smooth, pointed composition about one third or one fourth as long as the selection. Show clearly the relation of ideas to each other. Use such connectives as *then*, *also*, *moreover*, *however*.
6. Rewrite your first draft, substituting, wherever you can, a word for a phrase or a phrase for a clause or a sentence. Make your condensation clear, direct, grammatical.

Preparing a Précis

Let's see how to prepare a précis of the following selection of 260 words.

In your reading you must have in view some definite aim — some aim other than the wish to derive pleasure. I conceive that to give pleasure is the highest end of any work of art, because the pleasure procured from any art is tonic, and transforms the life into which it enters. But the maximum of pleasure can only be obtained by regular effort, and regular effort implies the organization of that

effort. Open-air walking is a glorious exercise; it is the walking itself which is glorious. Nevertheless, when setting out for walking exercise, the same man generally has a subsidiary aim in view. He says to himself either that he will reach a given point, or that he will progress at a given speed for a given distance, or that he will remain on his feet for a given time. He organizes his effort, partly in order that he may combine some other advantage with the advantage of walking, but principally in order to be sure that the effort shall be an adequate effort. The same with reading. Your paramount aim in poring over literature is to enjoy, but you will not fully achieve that aim unless you have also a subsidiary aim which necessitates the measurement of your energy. Your subsidiary aim may be aesthetic, moral, political, religious, scientific, erudite; you may devote yourself to a man, a topic, an epoch, a nation, a branch of literature, an idea — you have the widest latitude in the choice of an objective; but a definite objective you must have.¹

— ARNOLD BENNETT

Author's purpose: To point out the necessity of a definite objective in reading

Suggested title: Reading with a Purpose

Précis (75 words)

Because our lives are enriched by pleasure derived from any art, to obtain enjoyment is the prime purpose of reading. Since pleasure is heightened by a serious purpose, however, each reader, like a walker who sets a definite goal for himself, should find a secondary aim which calls his energies into play. The nature of this secondary aim is immaterial; it may be, for example, to learn about science, politics, a man, or a nation.

ACTIVITY 2

Make a précis of each of the following selections. Differentiate thoughtfully between major and minor ideas. With practice you should be able to write a smooth and accurate précis of a long paragraph in fifteen minutes. Build clear, correct, efficient sentences (Handbook, pages 540–566). Punctuate correctly (Handbook, pages 567–588). Give the meanings of the italicized words.

¹ From *Literary Taste and How to Form It*, by Arnold Bennett. Reprinted by permission of the publisher, Doubleday, Doran & Co., Inc.

I

Are good students in high school more likely than others to become good students in college? Professor Walter F. Dearborn tried to answer that question for the State of Wisconsin. He compared the records of hundreds of students at the University of Wisconsin with their records in various high schools. He found that above eighty per cent of those who were in the first quarter of their high school classes remained in the upper half of their classes throughout the four years of their university course, and that above eighty per cent of those who were in the lowest quarter in their high school classes failed to rise above the line of *mediocre* scholarship in the university. The *parallelism* is so striking that we are *justified* in concluding that, except in scattering cases, promise in the high school becomes performance in the college. Indeed, only one student out of nearly five hundred in this investigation who fell among the lowest quarter in the high school attained the highest rank in the university. Of course, a boy may loaf in high school and take his chance of being the one exception among five hundred. But he would hardly be taking a sporting chance; it would be rather a fool's chance. The risk would be less in going over Niagara Falls in a barrel.¹ — WILLIAM TRUFANT FOSTER

2

A simple experiment will distinguish two types of human nature. Gather a throng of people and pour them into a ferryboat. By the time the boat has swung into the river you will find that a certain proportion have taken the trouble to climb upstairs in order to be out on deck and see what is to be seen as they cross over. The rest have settled indoors to think what they will do upon reaching the other side, or perhaps lose themselves in *apathy* or tobacco smoke. But leaving out those apathetic, or *addicted* to a single enjoyment, we may divide all the alert passengers on the boat into two classes — those who are interested in crossing the river and those who are merely interested in getting across. And we may divide all the people on the earth, or all the moods of people, in the same way. Some of them are chiefly occupied with attaining ends, and some with receiving experiences. The distinction of the two will be more marked when we name the first kind practical, and the second poetic, for common knowledge recognizes that a person poetic or

¹ Reprinted from *Should Students Study?* by permission of the publisher, Harper & Brothers.

in a poetic mood is *impractical*, and a practical person is *intolerant* of poetry.¹ — MAX EASTMAN

3

The advance of both pure and applied science is due, in the first place, to improved methods of investigation. Bacon, the great English thinker, statesman, and author, who flourished during the reign of James I, severely criticized the educational system of the Middle Ages, with its exaggerated *vereneration* for the written word. He proposed, instead, that we gather our knowledge from the book of nature. According to Bacon, the scientist should collect, *tabulate*, and *analyze* as many facts as possible, with a view to detecting the relations between them and of discovering what are "causes" and what are "effects." This is the method of observation and experiment, or *induction*. No modern scientist relies exclusively upon it; he also makes use of *deduction*. He frames some *hypothesis* to explain the *phenomena* under investigation, deduces the consequences which logically follow from the hypothesis, and then compares them with the facts as learned by observation or experiment. If agreement is found, then the hypothesis will be so far confirmed; if nonagreement, then the hypothesis may require modification or perhaps may have to be abandoned altogether. The Darwinian theory of *evolution* by means of "natural selection" is a good example of a scientific hypothesis in biology. In *astronomy* a good example is the *nebular* hypothesis, according to which our own and other solar systems have been produced by the condensation of nebulous matter once spread through space. It will be seen that patient, plodding investigation does not form the whole of science; a place exists in it for the farthest flights of the scientific imagination.² — HUTTON WEBSTER

4

Upon the occurrence of an accident involving bodily injuries or death, or damage to property of others, the Assured shall give immediate written notice thereof with the fullest information obtainable at the time, to the New York Office of the Company. The Assured shall give like notice with full particulars of any claims made on account of such accident. If suit is brought to enforce such claims, the Assured shall promptly forward to the New York

¹ Reprinted from *The Enjoyment of Poetry* by permission of the publisher, Charles Scribner's Sons.

² Reprinted from *Modern European Civilization* by permission of the publisher, D. C. Heath and Company.

Office of the Company every summons or other process that may be served upon the Assured. Notice given by or on behalf of the Assured to any authorized agent of the Company, with particulars sufficient to identify the Assured, shall be deemed to be notice to the Company. Failure to give notice required to be given by this Policy within the time specified therein shall not *invalidate* any claim made by the Assured if it shall be shown that it was not reasonably possible to give such notice within the *prescribed* time and that notice was given as soon as was reasonably possible.¹

5

That man, I think, has had a liberal education, who has been so trained in youth that his body is the ready servant of his will, and does with ease and pleasure all the work that, as a mechanism, it is capable of; whose intellect is a clear, cold, logic engine, with all its parts of equal strength, and in smooth working order; ready, like a steam engine, to be turned to any kind of work, and spin the *gossamers* as well as forge the anchors of the mind; whose mind is stored with a knowledge of the great and *fundamental* truths of Nature and of the laws of her operations; one who, no stunted *ascetic*, is full of life and fire, but whose passions are trained to come to heel by a vigorous will, the servant of a tender conscience; who has learned to love all beauty, whether of Nature or of art, to hate all vileness, and to respect others as himself.

Such a one, and no other, I conceive, has had a liberal education; for he is, as completely as a man can be, in harmony with Nature. He will make the best of her, and she of him. They will get on together rarely: she as his ever *beneficent* mother; he as her mouth-piece, her conscious self, her minister and interpreter. — THOMAS HUXLEY

6

Window Shopping

She stood before a window, looking in
 At lovely trifles women joy to wear:
 Soft silken things — a dainty boutonnière —
 A bright-hued scarf — a gleaming jeweled pin;
 Here at this shrine the age-old feminine
 Urge comes to womankind, gray *embers* flare
 Into a blaze again; caught in its snare
 It is a bond that makes them all akin.

¹ Reprinted by permission of the Interboro Mutual Indemnity Insurance Company.

Her features glowed — the years had slipped away;
 She saw herself transformed in youth's attire,
 Forgetful of each *stinted* yesterday
 When poverty had quenched all bright desire;
 Then *irony* took the stage and closed the play
 And raked the ash upon a smouldering fire.¹

— MARGARET E. BRUNER

7

†The World is too much with us; late and soon,
 Getting and spending, we lay waste our powers;
 Little we see in Nature that is ours;
 We have given our hearts away, a sordid *boon!*
 This Sea that bares her bosom to the moon,
 The winds that will be howling at all hours
 And are up-gather'd now like sleeping flowers;
 For this, for everything, we are out of tune;
 It moves us not. — Great God! I'd rather be
 A Pagan *suckled* in a *creed* outworn, —
 So might I, standing on this pleasant lea,
 Have glimpses that would make me less forlorn;
 Have sight of Proteus rising from the sea;
 Or hear old Triton blow his wreathed horn.

— WILLIAM WORDSWORTH

8

I met a traveler from an antique land,
 Who said: Two vast and trunkless legs of stone
 Stand in the desert. Near them on the sand,
 Half sunk, a shattered *visage* lies, whose frown
 And wrinkled lip and sneer of cold command
 Tell that its sculptor well those passions read
 Which yet survive, stamped on these lifeless things,
 The hand that mocked them and the heart that fed.
 And on the pedestal these words appear:
 "My name is Ozymandias, king of kings:
 Look on my works, ye Mighty, and despair!"
 Nothing beside remains. Round the decay
 Of that *colossal* wreck, boundless and bare,
 The lone and level sands stretch far away.

— PERCY BYSSHE SHELLEY, "Ozymandias"

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Try Your Skill

1. From the assignment for tomorrow in history, economics, chemistry, physics, biology, physiography, or any other science, pick one or more paragraphs which seem difficult to you. Make a précis of the passage, applying the rules for reading difficult sentences to help you understand the ideas.

2. Write a précis of the selections on pages 253-254, 306-307, 465-466.

3. Write a précis of a paragraph or a longer selection read aloud to you. Probably for the first exercise of this sort your teacher will read the selection twice. Later you will be expected to get the gist or main points of the selection from a single reading. During the reading you may take notes if you wish to.

4. Summarize orally a selection. Use periods after your sentences; do not make your summary one long sentence joined by *and-urs*.

5. Write a summary of a speech heard over the radio. Build efficient sentences (Handbook, pages 540-566). Punctuate correctly (Handbook, pages 567-588).

6. For a readers' digest prepare an entertaining, accurate summary of a magazine article. Perhaps your class will decide to assemble these digests or the best of them in a booklet.

UNIT TWENTY

Answering Questions

Getting Ready to Answer Questions

THERE is as much of a technique in intelligent studying as there is in executing the latest dance step. Studying with a view to answering questions — working actively and purposefully, not just absorbing like a sponge — is a skill that all good students acquire. "How to Study" is a subject for a book, but here are a few suggestions which will help you to answer questions with confidence because you are well prepared:

1. Set aside a fixed time of the day for studying and allow no interruptions while you are at work.
2. Pick a quiet, well-lighted, well-ventilated place for study. If possible, have a desk or table you can call your own. If you study in a room where other members of the family are playing the radio, it will take you approximately twice as long to prepare a lesson.
3. Before you start, gather together all necessary materials: pens, pencils, erasers, books, paper, notebooks, ruler.
4. Clear the top of your desk of all unnecessary books and papers. They not only get in your way but also draw your attention away from your work.
5. Begin work on time. Plunge in; don't waste time on false starts.
6. Before starting a new assignment, review the work of the previous day. Thorough knowledge of yesterday's lesson will help you to understand advance work.
7. Tackle the most difficult assignment first. After you have conquered that, you can proceed with confidence to your other lessons.
8. Concentrate. Exclude irrelevant thoughts; don't day-dream. Sit up straight. Learn to disregard distractions.
9. Read carefully but not too slowly, fixing in mind the main points as you read. Don't memorize words from the book.



H. Armstrong Roberts

Getting ready to answer questions

10. Use your dictionary systematically to dig out meanings and increase your word hoard.
11. Look for points emphasized. Pay special attention to information in italics or boldface type.
12. Notice chapter and paragraph headings and topic sentences. They tell you what to expect.
13. If there is a summary at the end of the chapter, read it with particular care.
14. When you think you have a clear idea of the subject, close your book and recite aloud what you have learned. If a topic is hazy in your mind, reread the passage and recite to yourself again. Devote the major part of your time to the work you find most difficult.
15. Sometimes outline the work you are studying or take notes on it.
16. Think of questions your teacher may ask, and prepare to answer them in detail.
17. Work intensely. Set a reasonable time for completing a piece of work and then try hard to carry out your schedule.
18. When studying a difficult subject, stop every 20 or 30 minutes and exercise for a minute or two.
19. Review frequently.
20. Talk over with your family and fellow students what you are studying. Expression clarifies and deepens impression.
21. Keep yourself in good physical condition.

Reciting in Class

Sound preparation naturally is the basis of a good answer to a question. When a pupil understands the subject, discusses it clearly and completely, and organizes his material intelligently, the answer is excellent.

1. Listen carefully to the question. How many points must you cover in your answer?
2. If you know the answer, volunteer quietly. Listen patiently and courteously while other pupils recite.
3. Speak distinctly. Answer in complete sentences. Don't join sentences with *ands* and *urs*.
4. Whenever possible, answer the question briefly in your

first sentence. Include in the answer the key words of the question. Then continue with supporting facts, details, and illustrations.

5. Answer completely. Don't make your instructor drag the information from you piece by piece. If you definitely don't know the answer, say so. Don't waste the class's time by bluffing.

6. If someone tries to prompt you, refuse his assistance.

Tests and Examinations

Because promotion and a high rating in school and out of school frequently depend on answering questions, the ability to hit the nail on the head in an examination is valuable to everyone. When one of your friends has sailed through his examinations with a ninety in every subject, have you ever said, "Oh, he just has the knack of taking examinations!" — as if this mysterious "knack" were a birthright like blue eyes? If your ambition is to play a good tennis game, you don't just sit on the bench and marvel at the experts. You get out on the court and play. You know that only a study of the game, years of practice, and self-control in competition will ever get you into the championship class. Why not use the same technique in passing examinations? Know the rules of the examination game; prepare carefully; work steadily and thoughtfully in the examination room.

How to Take an Examination

The examination marks of people equally well prepared and equally intelligent sometimes differ by thirty per cent or more. Care and thought in the examination account for the difference. Perhaps these examination suggestions will help you to write better answers.

1. Keep up with your work from day to day. No one can absorb by cramming for three hours all the information covered in a five months' course.

2. Review your notes. Master thoroughly points the teacher stressed in class. Repeat often with the book closed.

3. Think what questions you are likely to be asked. Write out complete answers to probable questions.
4. Study previous examination papers to see what type of questions you will probably be called upon to answer.
5. To discover your weak points look over your previous test papers in the same subject.
6. Be in good physical condition. Sleep at least eight hours the night before the examination. Eat a substantial breakfast.
7. Have all your tools — pencil, eraser, blotter, and a fountain pen filled with ink.
8. Be sure to arrive on time.
9. In the examination first read the entire question paper, jotting down a few part answers as you read.
10. Make a time schedule. Assign more time to a twenty-five per cent question than to a ten per cent one. Follow your schedule approximately. If you have only twenty minutes for a composition, you are expected to write the best composition you can in twenty minutes, not in an hour. Save at least one tenth of your examination time for revision at the end of the period.
11. Answer every question or part of a question required. Number each answer plainly. When you finish the examination, check the numbers carefully to be sure you have answered each question.
12. Omit a line between answers.
13. If you have a choice of questions, select the topic you know best or one with which you have had practical experience. You understand better what you have done than what you have merely read about.
14. Before you begin to answer a question, know exactly what it calls for. Then proceed straight to the point.
15. Plan your work on practice paper. Jot down all the facts you know on the topic; then arrange them in logical order. From this outline you will be able to write a complete, unified answer. If you have time enough, write every answer first on practice paper. Watch your time schedule.
16. Include the gist of the question in the first sentence of your answer. This will keep you from wandering from the point and will remind the examiner that you are giving just what is called for.

17. Answer in paragraph form unless the question clearly indicates that the answer is to be a list, an outline, or a table. If a question having three parts calls for a short answer, build one paragraph; if for a longer answer, use a paragraph for each point.

18. Answer the question completely; be sure that your answer touches every point in the question, but don't waste your time giving information not called for or trying to conceal your ignorance in a multiplicity of words. Your filling up space without saying anything may amuse your teacher but will not deceive him. Write fully but stick to the point. In a question calling for discussion don't just state the fact; develop and illustrate it.

19. Vary the sentence structure. Use some complex sentences, participles, appositives, and sentences with something besides adjectives before the subject.

20. Don't abbreviate. Write out *and*, *the United States*, *President*, and *Professor*.

21. Write neatly and plainly. Use blue-black or black ink of good quality — not a glaring red or a watery mixture that will fade before the teacher's eyes. Examiners are only human and are irritated by slovenly or undecipherable manuscript. An examination that is easy to read seems clearer than an almost illegible one and receives a higher mark.

22. In your revision reread the questions thoroughly and see whether you have answered them pointedly and completely. Watch for mistakes in spelling, grammar, punctuation, capitalization, word choice, and sentence structure. Watch especially for two serious errors: putting a period after a sentence fragment and running separate sentences together without periods or capitals. When you make a change, either erase neatly or strike out with a single straight line. Use the caret for insertions. If you cross out occasionally a commonplace, vague, or inaccurate word and substitute a specific, picture-making, or accurate word, the examiner will know that you have revised thoughtfully.

23. Keep cool. Remember that you are doing exactly the same kind of work that you have been doing in class day after day.

Four common causes of failure in examinations are (1) the

omission of an answer through oversight or lack of time, (2) the omission of part of an answer, (3) poor organization and arrangement of answers, and (4) misinterpreting questions. The first two may be avoided by following a time schedule and checking the parts of questions as you answer them. Avoiding the last two requires practice and thought.

Analyzing Questions

ACTIVITY I

Show that one pupil analyzed the question and that the other just glanced at the question and began to write.

QUESTION

In the literary work that an author produces, he frequently shows (a) delight in life, (b) interest in correcting abuses, (c) a sense of the tragic. Select one of these and in a paragraph illustrate your point by means of at least two works (other than plays) studied or read during your English course.

Answer I

Poetry has always been an ideal medium for expressing delight in life. One of our younger American poets, Edna St. Vincent Millay, is remarkable for her overwhelming love of beauty, of nature, and of life as a whole. At the age of nineteen she published that extraordinary poem "Renascence." Starting in the fashion of some rambling child's verse, it reaches an amazing climax, an ecstasy of happiness, incorporated into a unified whole by an unusual power of expression. It describes a soul which, standing on a hilltop, feels itself hemmed in by the forests and by the sky. It raises its arms and lo! it can touch the sky. Down into the earth it is pressed by the heavens, until, buried far below, it sees the great procession of human sufferings. An amazing, understanding pity envelops the erring soul, and it begs to be allowed to live again. A strong dash of rain washes the pressing earth away from it, and it rises, radiant, feeling only pity for humanity, and love for God and His world. In a shorter poem, "God's World," Miss Millay describes the beauties of autumn. She says:

"My soul is all out of me — let fall

No burning leaf; prithee, let no bird call."

"O world, I cannot hold thee close enough" indeed summarizes her delight in life.

Answer 2

Charles Dickens, who was interested in correcting abuses, is my favorite author, and I have read three of his books. I liked *David Copperfield* best, and next to that *Nicholas Nickleby* and *Bleak House*. David Copperfield is a small boy whose father dies and who is mistreated by Mr. Murdstone. He has many adventures in London, in a boys' school, and finally helps Mr. Micawber, who is usually in jail himself, to send Uriah Heep to jail. It is all very interesting and seeks to correct many abuses.

Delight in life is illustrated in the poetry we read last term. Carl Sandburg and Vachel Lindsay especially write fine rhythmic verse. "The Congo" is a musical interpretation of African savagery. Its beating drums remind one of the drums in Eugene O'Neill's *Emperor Jones*, a play I also read last term.

O'Neill's play is an excellent example of a sense of the tragic. Brutus Jones, the "hero" of the play, comes to a tragic death because he tries to oppress the natives who call him Emperor because they fear him. They finally revolt and kill him with a silver bullet.

ACTIVITY 2

Analyze three of the following questions. Make clear just what each question calls for. If the question requires the writing of an essay, how many paragraphs would you use in the answer? What topic would you discuss in each paragraph?

Example

QUESTION

The English department of your high school is revising the home reading list (or preparing one for the school) and has asked you to co-operate by writing book-notes. Select two books that you have read to fulfill the high school supplementary reading requirement, give titles and authors, and in a book-note of from 50 to 100 words for each explain the author's purpose in writing the book, summarize the book very briefly, and give two or more reasons for considering it worth reading (or not worth reading). Write a similar book-note on a drama studied in high school.

ANALYSIS

The question calls for three book-notes, one based on a drama studied in high school and two on home reading. Each book-note should be from 50 to 100 words long and should include (1) title and author of the book, (2) explanation of the author's aim or

objective — only one asked for — in writing the book, (3) a very brief précis, and (4) at least two reasons for recommending (or not recommending) the book.

The question calls for a paragraph for each of the three books.

1. Compare two novels that you have read in preparation for this examination. Use five or more of the following points: characters, plot, setting, humor and pathos, climaxes, style, beginning, ending, author's theme or purpose, foreshadowing, suspense, probability, movement of story, characteristics of the author revealed in the novel. To illustrate or prove your points refer definitely to the novels.
2. "The white man has been living in South America a hundred years longer than in North America, yet has made less progress in the southern continent than in the northern." Show how this difference in progress is due to location, climate, topography, natural resources, and type of people.
3. Shakespeare in most of his plays gives us characters that combine good and bad qualities. Point out in two of his characters qualities of both sorts. Make clear how these qualities are exhibited in speeches and acts of each character selected and show how these qualities are combined in the person's nature.
4. State briefly the provisions of the Agricultural Marketing Act of 1928, the Agricultural Adjustment Act of 1933, the Soil Conservation and Domestic Allotment Act of 1936, and the Agricultural Adjustment Act of 1938. As a long-time program which of these measures provides the best approach to a solution of the farm problem?
5. Selecting a play read in class this term, show that it exhibits at least two of the following merits; make your answer specific, discussing merits and proving that they are present in the work selected: (1) vivid and colorful presentation of pictures; (2) high ideals and inspiring thought; (3) portrayal of real people; (4) study of human mind and motives.

ACTIVITY 3

1. Write answers to as many of the preceding examination questions as your teacher assigns.
2. To a friend who is soon to take an especially important examination — a College Entrance Examination Board or scholarship examination, for example — and who has asked you for some suggestions on taking an examination, write a pointed and helpful letter.

PART II

Creative English

UNIT TWENTY-ONE

Description

Observing Keenly

IF THE stars shone only one night in twenty-five years, how people on that happy night would gaze at the heavens and marvel! Because they shine almost every night, many people hardly notice them and don't know one star from another.

Our five senses, like a knife, frequently seem to grow dull and need whetting by practice in observing attentively and thoughtfully like scientists or story writers gathering material. When a person really sees the appearance and actions of people in classrooms, houses, offices, department stores, and autos, hears the differences in voices, and catches elusive smells and shades of touch and taste, he is assembling the raw materials out of which to build stories, essays, and poems.

ACTIVITY I

1. Pass a store window, trying at one glance to see all it contains. Without looking again, note your impressions on a piece of paper. Then return to check the accuracy of your observation.
2. Record everything you see on one street corner on your way to school. On your way home add details you omitted.
3. Describe the store where you buy your groceries (or another store) so that everyone in your class can recognize it. Include the salesmen and customers.
4. In school or outside of school observe a person's appearance closely and then watch his actions for five minutes. Then make your reader or hearer see what you saw.

Scientific versus Literary Description

In describing you transmit to others pictures of objects, persons, and places which have interested or pleased you. These pictures can be drawn, however, in two widely different ways. Scientific description presents a precise catalog of details and

excludes entirely the writer's personality and impressions; it resembles a diagram. In this type of description are included lost and found advertisements, descriptions in scientific textbooks, and police records. Artistic description, which is used in literature of all types, resembles a painting. With a few striking details the literary artist sets the reader's imagination to work at completing the picture and transmits to the reader the emotions and impressions the writer originally experienced.

Scientific Description of Air

Pure air is an invisible mixture of gases; colorless, odorless, and tasteless; perfectly elastic and easily compressed. It is very mobile, and, like all matter, it has weight: about one twelfth of a pound per cubic foot. When cooled to a low temperature and compressed, air changes to a liquid. — GUSTAV L. FLETCHER, *Earth Science*

Literary Description

Once more the door banged, and a slight, slim-built boy perhaps fifteen years old, a half-smoked cigarette hanging from one corner of his mouth, leaned in over the high footway. — KIPLING

ACTIVITY 2

1. How many facts about air are given in the brief scientific description?
2. What facts are given in the preceding description of Harvey Cheyne?
3. "A half-smoked cigarette hanging from one corner of his mouth" arouses the reader's imagination to finish the portrait of Harvey Cheyne and also to tell what kind of boy he was. What is your picture of Harvey?

Writing Scientific or Practical Descriptions

Probably you're already experienced in writing scientific or practical descriptions. In your biology or physiography class have you described the structure of a cell or the surface of the moon? If not, perhaps you've written an advertisement for

something lost or found — for example, "Boston bulldog; male; six months old; brown coat with white markings on face, paws, and back."

The first essential of scientific or practical description is accuracy. Before you write, observe carefully. If your subject — air or Mt. Vesuvius, for instance — does not permit of firsthand observation, consult authorities for accurate details. Steer clear of conjectures or unproved statements. Choose words that say exactly what you mean. Avoid vague phrases. Write "864,000 miles in diameter," not "of enormous size." If you use technical terms, explain them.

Volcanoes

A volcano is an opening in the surface of the earth through which lava, gas, and solid materials are erupted. Around the opening is a pyramid-shaped cone formed by the erupted material. At the top of the cone is the crater, a funnel-shaped depression in which lies the orifice of the volcano.

There are two main types of volcanoes — the explosive and the slow. Volcanoes of the former type — Mont Pelée, for example — have extremely steep cones of cinders and ashes. During eruption lava and gas are hurled far into the air.

Slow volcanoes, such as those on the Hawaiian Islands, have gently sloping sides of hardened lava. Eruption, which may last several months, is of a slow, oozing nature. — PUPIL

ACTIVITY 3

Choose one of the following and write a practical or scientific description. Be accurate, concise, impersonal.

- | | |
|---------------------------------------------|----------------------------------------------------|
| 1. The solar system | 9. An amoeba |
| 2. The brain | 10. The lungs |
| 3. Kangaroos | 11. Blood |
| 4. The White House (or another building) | 12. An automobile |
| 5. Niagara Falls | 13. A butterfly |
| 6. The Mississippi River (or another river) | 14. An ant |
| 7. A whale | 15. A jellyfish |
| 8. The heart | 16. A maple tree |
| | 17. George Washington (or another famous American) |

Word Pictures

To help the reader to see the characters, the setting, and the action, the storyteller does with words what the newspaper photographer does with a camera or the artist with a brush. To paint a vivid word picture you must have a working vocabulary of descriptive adjectives and adverbs and especially of nouns and verbs. Avoid piling up descriptive adjectives. Discard hackneyed phrases and experiment with original word combinations.

ACTIVITY 4

1. Add four or more picture-bringing, imagination-kindling words to each of the following lists:
 - Eyes — twinkling, piercing, vacant, protruding, snappy, mischievous, dreamy
 - Nose — aquiline, Grecian, pug, crooked, stubby
 - Hair — flaxen, stubborn, silky, disheveled, unkempt, scraggly, spiky
 - Face — haggard, ruddy, bloated, impassive, beaming, pallid, ghastly
 - Voice — rasping, mellow, quavering, cultivated, throaty, monotonous, husky
 - Hands — brawny, grimy, nervous, chubby, clammy, horny
2. Supply five or more vivid words to describe each of the following:

suit	chin	horse	house	flower
dress	girl	dog	room	apple
shoes	boy	cat	teeth	dinner
3. For each of the following verbs or word groups find four or more picture-making equivalents: *be active, speak, sleep, work, hasten, eject, depart, make a noise, fall, eat, get, take, break*. Consult Roget's *Thesaurus of English Words and Phrases*.

Example

Be inactive — lounge, loaf, loiter, loll, lag, dawdle, vegetate, let the grass grow under one's feet, kill time, burn daylight

What Is a Figure of Speech?

Notice the two ways of expressing each of the following four ideas:

- a. When we are in trouble, we find who our real friends are.
- b. The light of friendship is like the light of phosphorus — seen plainest when all around is dark.
- a. Everybody has some envy in his make-up.
- b. Envy lurks at the bottom of the human heart, like a viper in its hole.
- a. He was nervous and excited.
- b. He was about as calm and collected as a man with St. Vitus dance walking a tightrope over Niagara Falls in a hurricane. — WITWER
- a. She showed in many ways that she liked him.
- b. She threw herself at him like a medicine ball.

The first expression of each idea is straightforward and matter-of-fact. In the second expression, figures of speech, or intentional deviations from the usual forms, are used to make the ideas concrete, vivid, beautiful, forceful, or amusing. Everybody enjoys moving pictures and word pictures, but few can understand lengthy abstractions.

Simile

A simile is a definitely stated comparison of two unlike objects that have one point in common. Regularly *as* or *like* is used to make the comparison.

Her thoughts in the morning are as tangled as her hair.

He burst out of the door like an explosion.

You have about as much chance as a woodpecker making a nest in a concrete telephone pole.

Likening one man to another, one house to another, or one river to another is not a figure of speech: "He looks like his father."

Metaphor

A metaphor is an implied comparison between unlike objects that have one point in common. *As* or *like* is not used.

Exactitude in small matters is the soul of discipline.

Some books are to be tasted, others to be swallowed, and some few to be chewed and digested. — BACON

The Giants uncorked a devastating six-run rally in the fifth inning.

A mixed metaphor results from using in a sentence two or more contradictory metaphors. Occasionally metaphors are intentionally mixed for humorous effects. Avoid, however, in serious speech or writing such ridiculous mixtures as the following:

The politicians will keep cutting the wool off the sheep that lays the golden eggs, until they pump it dry.

I smell a rat, I see it floating in the air, but I shall nip it in the bud.

A mixture of a metaphor and a literal expression is often absurd.

Boyle was the father of chemistry and the brother of the Earl of York.

As one of the preceding sentences indicates, metaphors are frequently used in sports stories. Many slang expressions are metaphors: "bats in his belfry," "crash the gate," "dry up," "spill the beans," "step on the gas," "get his goat," "high-hat," "hit the hay," "peachy," "the big cheese," "hold your horses," "a good egg," "also-ran."

Using Figures of Speech and Comparisons

For vividness use figures of speech and comparisons. Avoid, however, hackneyed comparisons: "pearly teeth," "old as the hills," "wise as an owl," "good as gold." If you wish to describe an animal your hearers or readers have never seen, compare it with an animal they have seen. Stevenson calls sea lions "huge slimy monsters — soft snails, as it were, of incredible bigness — two or three score of them together, making the rocks to echo with their barkings."

ACTIVITY 5

In a single sentence for each describe five of the fifteen topics on page 391 by using a simile or a metaphor. Then identify the figure of speech you have used.

Example

The lamp wore a ballet skirt of stiff white paper. — Metaphor

- | | | |
|-------------------------------------|---------------------|-----------------|
| 1. An airplane in the sky | 4. A deserted house | 10. A geyser |
| 2. The sound of a motorboat | 5. A birch tree | 11. Sunlight |
| 3. A room full of chattering people | 6. A nose | 12. A hurricane |
| | 7. Eyes | 13. The sea |
| | 8. Hair | 14. A hat |
| | 9. The wind | 15. A beaver |

ACTIVITY 6

Add details to make eight of the following pictures more vivid:

Examples

1. We walked along in the rain.
With the cold raindrops merrily trickling down our backs, we paddled along, entertained by the steady squish-squash of our rubbers.
2. He was fat and poorly dressed.
He was a fat, amiable, seedy, down-at-the-heels looking man.
1. On the table was a dish containing fruit.
2. There are many flowers in the garden.
3. We had a good dinner.
4. Ted has three dogs.
5. Mr. Norton has two cars.
6. Mr. Jeff's home is very attractive.
7. The room was disorderly.
8. In the kitchen the cook was preparing dinner.
9. Two birds were sitting on the fence.
10. The trees last fall were beautifully colored.
11. Last week we had a bad storm.
12. In the woods I heard a number of interesting sounds.

Recording Sense Impressions

Without accurate observation there can be no description. Look carefully at significant details and fix them well in mind. Learn to employ actively the senses of taste, touch, smell, and hearing as well as that of sight, for these five senses furnish all descriptive material.

Recording a sense impression is painting for your reader the picture of some memorable sense experience. If your mental picture is clear and your word picture vivid, your reader will

himself experience that same sense impression. Take, for example, this record of a sense impression: "Weather-beaten walls sagged despondently under the weight of overhanging eaves, and a single remaining shutter swung disconsolately on a rusty hinge, creaking dismally." In a sentence the writer has conjured up a picture of an ancient, dilapidated house.

ACTIVITY 7

To each of the following add several vivid words to use in describing sense impressions:

- Sight — mother-of-pearl, flaming, steel gray, lithe
- Sound — roar, clamor, swish, whining
- Taste — insipid, tart, sour, luscious
- Smell — acrid, fragrant, nauseating, pungent
- Touch — velvet, jagged, clammy, stinging

ACTIVITY 8

In a sentence or two for each, record five sense impressions, one for each sense, suggested by the following. Have a clear picture in mind and choose vivid descriptive words.

Example

Each wild strawberry as it touched my lips was a drop of nectar and a crumb of ambrosia, a concentrated essence of all the pungent sweetness of the wildwood, sapid, penetrating, and delicious.

— VAN DYKE

- | | |
|---------------------------------|------------------------------|
| 1. A clover field | 13. A moss-covered stone |
| 2. The hoot of an owl | 14. Sand |
| 3. A blanket | 15. A sea shell |
| 4. A street lamp through a mist | 16. A ripe tomato |
| 5. Mint leaves | 17. A sty full of small pigs |
| 6. A waterfall | 18. A fire siren |
| 7. A wild rose bush | 19. A lump of sugar |
| 8. A train whistle | 20. A wheat field |
| 9. A bakery | 21. A bass drum |
| 10. The bark of a tree | 22. A pebble |
| 11. The ocean | 23. Ginger ale |
| 12. A foghorn | 24. Newly mown hay |
| | 25. Coffee |

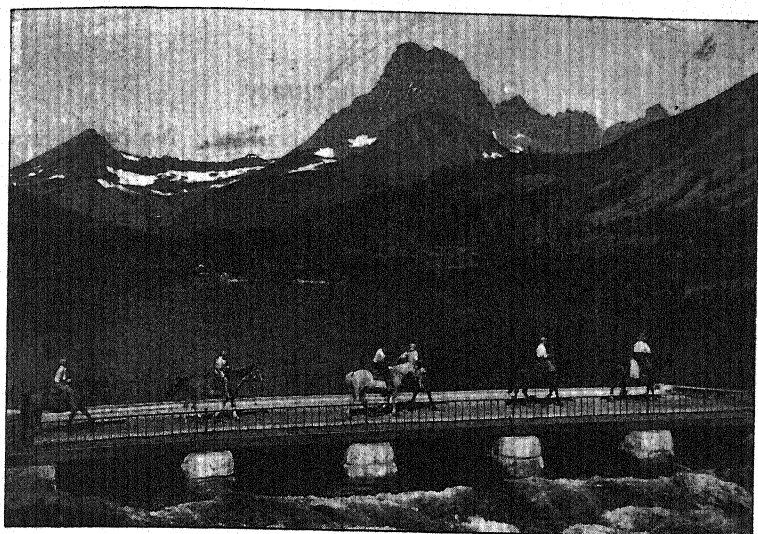
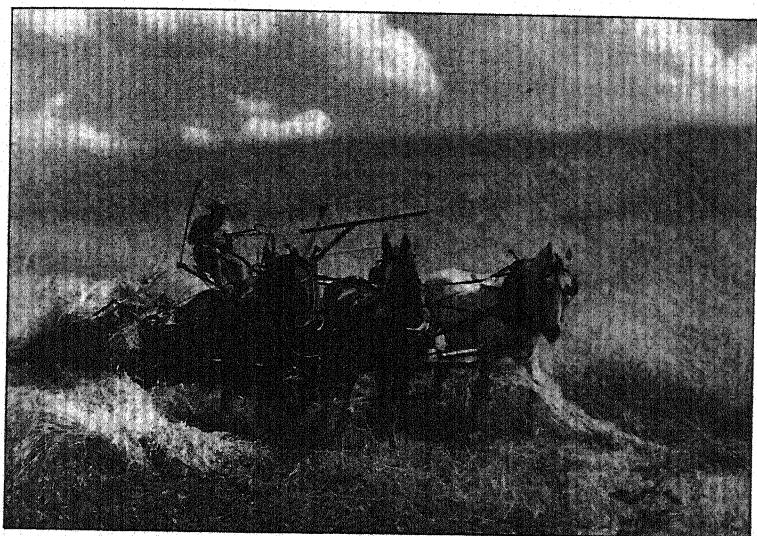


Photo by Hileman. Courtesy of Glacier National Park

If you were a member of this horseback party crossing Swift Current Bridge, how would you describe the scene?



H. Armstrong Roberts

What sense impressions does this farmer receive as he reaps the wheat?

Brevity and Accuracy

The best description is short and accurate. No one, Flaubert tells us, can write an effective description more than half a printed page in length. Faguet says, "However considerable M. Valois' nose was, a whole page devoted to its description is, I confess, too much for me."

How to Picture

(Suggestions 1 and 7 are discussed earlier in the unit.)

1. *Observe.* Flaubert says, "Study an object till its essential difference from every other is perceived and can be rendered in words." The "seeing eye" and the "hearing ear" are the foundation of good description.

2. *Decide whether your description is to be a scientific or a literary one.* Do you wish to take a snapshot or, like most artists, emphasize a central idea or feeling, called an impression? The description of an office may produce the impression of neatness, untidiness, prosperity, system, or confusion.

3. *Describe from a favorable point of view.* No one sets up his camera and snaps pictures at random. A word painter commonly makes clear at the outset from what point he is viewing the room, building, or landscape. He may, for example, say, "When we had clambered over the last steep rocks to the summit of Whiteface, we sat down to rest and looked first toward the St. Lawrence River," and then picture what he saw from that point. A snapshot of a home taken at noonday from the middle of the street or road in front of it is quite different from a picture of it at dusk or by moonlight from a point a half mile distant.

When, as in the description of a town or the exterior of a house or school, the point of view is changed, notify the readers of the shift. In "Westminster Abbey," Irving shows a change of point of view in the following sentence: "From Poets' Corner I continued my stroll towards that part of the abbey which contains the sepulchers of the kings."

ACTIVITY 9

1. What evidences of observation are there in the following description?
2. Is the description scientific or literary? What makes you think so?
3. What impression does the description produce? How?
4. Does the writer describe from a fixed or moving point of view? What is the point of view?

A Spring Storm

While I was visiting the Lincoln Memorial one April afternoon, a spring storm swept over Washington. As I stood on the steps, the eastern sky grew dark. Far down the green aisle of the Mall the Capitol dome was etched in pure white against the black clouds, which, tumbling over each other in their haste, scudded across the sky. Down the Tidal Basin the trees, wrapped in their gauzy veil of fresh green leaves, stood each alone, defying the storm. The wind blew in gusts across the shallow pool, ruffling the water into miniature waves. Everything was watching — silent, tense, alert, like a fencer waiting for his opponent to thrust. Suddenly the wind increased. A few great drops of rain splashed into the pool. In another second the Capitol was blotted from view by a silver screen of raindrops. — PUPIL, New Haven (Connecticut) High School

4. *As a rule, present first such a picture or impression as one would get from a glance at the object.* The passenger on an express train, for example, notices the size, shape, and color of the buildings he passes.

5. *Decide how many and what details will make your picture most vivid.* Select the most striking, interesting, or significant features. If you present every detail observed, you may weary the reader or hearer and also puzzle him, because he will be unable to hold the parts of the picture in mind long enough to put them together. The picture in his mind will resemble a cut-up picture of which some pieces have been lost. In an impressionistic description select the details that give the idea or feeling desired. If you are describing an untidy schoolroom in which the books on one desk are neatly arranged, either picture this desk as a contrast with the rest of the room, or omit it because it does not change the impression of untidiness produced by the room.

6. *Arrange details in the order of observation.* The first detail observed is the most striking or unusual one. After especially striking details have been presented, the order of observation is commonly the space order: foreground to background, top to bottom, center to circumference, or right to left.

7. *For vividness use picture-making nouns, verbs, adjectives, and adverbs, figures of speech, and comparisons.* Avoid overworked general words such as *nice, fine, lovely, wonderful, grand, and interesting*. Use *very* and superlatives sparingly. "He is honest" is stronger than "He is very honest" or "He is most honest."

8. *Use "signposts."* Such phrases as *on the right, on the extreme right, just beyond, farther along, somewhat lower, in the distance, farther to the left, and just in front of* help the mind to put the parts of the picture together.

9. *End the description with a salient detail or with an effective statement of the central feeling or impression.*

10. *Vary your sentences.* Frequently begin sentences with something other than adjectives before the subject. Use participles, appositives, and complex sentences (Handbook, pages 493-497).

ACTIVITY 10

In a book you are reading or studying find a vivid description. Prepare to read it to the class and to show how the author has made his word picture effective.

Action

When possible, describe in action. For pure description the action should be limited to a moment. Commonly, however, the short story and the novel, like the photoplay, combine story and picture so closely and effectively that it is both difficult and useless to separate the description from the narration.

ACTIVITY 11

1. What impression does the following selection from Dickens' *A Christmas Carol* leave? How does Dickens produce the desired impression?
2. What action is pictured?

Such a bustle ensued that you might have thought a goose the rarest of all birds; a feathered phenomenon, to which a black swan was a matter of course — and in truth it was something very like it in that house. Mrs. Cratchit made the gravy ready beforehand in a little saucepan, hissing hot; Master Peter mashed the potatoes with incredible vigor; Miss Belinda sweetened up the applesauce; Martha dusted the hot plates; Bob took Tiny Tim beside him in a tiny corner at the table; the two young Cratchits set chairs for everybody, not forgetting themselves, and mounting guard upon their posts, crammed spoons into their mouths, lest they should shriek for goose before their turn came to be helped. At last the dishes were set on, and grace was said. It was succeeded by a breathless pause, as Mrs. Cratchit, looking slowly all along the carving knife, prepared to plunge it in the breast; but when she did, and when the long-expected gush of stuffing issued forth, one murmur of delight arose all round the board, and even Tiny Tim, excited by the two young Cratchits, beat on the table with the handle of his knife, and feebly cried Hurrah! — CHARLES DICKENS, *A Christmas Carol*

ACTIVITY 12

Describe one or more still scenes or scenes with action in them. Limit the action to a moment. Your purpose is to paint a picture in colors, not to tell a story. If you select a topic like number 1, describe both sights and sounds. Build efficient sentences (Handbook, pages 540-566).

- | | |
|-----------------------------------------------------------------|------------------------------------------|
| 1. An election night scene | 14. A street parade |
| 2. At the beach | 15. A storm on the lake, river, or ocean |
| 3. An exciting moment in a play, a motion picture, or real life | 16. A humorous scene |
| 4. The subway or a bus at rush hour | 17. A country fair |
| 5. The bargain counter | 18. A farmyard |
| 6. The bleachers after the home run | 19. Main Street on Saturday night |
| 7. A busy office or street corner | 20. Ten minutes before the bell rang |
| 8. Harvesting wheat | 21. Three minutes after the game ended |
| 9. The crowd coming from a factory | 22. The crowd waiting for a parade |
| 10. A wedding | 23. When the five o'clock whistle blows |
| 11. A market scene | 24. A study in color |
| 12. The toy department just before Christmas | 25. A banquet |
| 13. A fire scene | 26. A political meeting |

Description Creating One Impression

An Arctic explorer looking out over a silent expanse of snow and ice would probably receive an impression of utter loneliness. If he were to write a description of the scene before him, in all likelihood he would emphasize the fact that as far as the eye can see, no trace of animal or plant is visible on the unbroken surface of the snow. Even the stars, clear and bright in the frosty Arctic sky, seem to shine with a cold and impersonal light. In all that silent world the explorer is the only living thing.

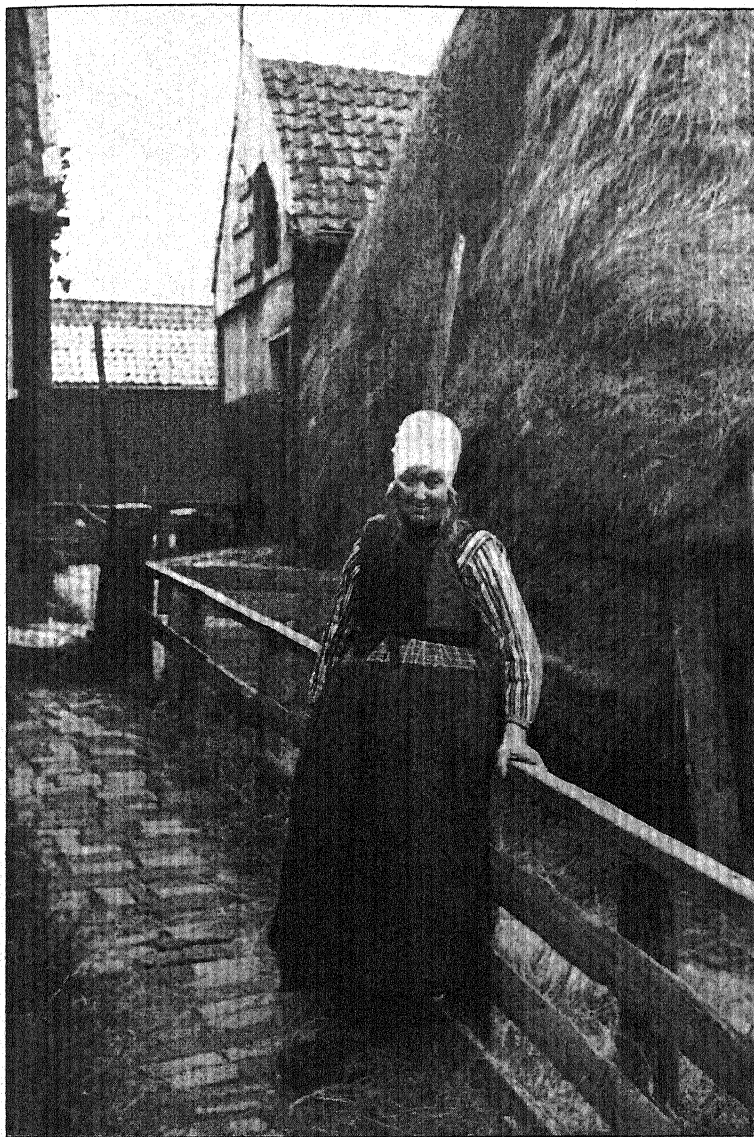
The first step in writing a description that creates one dominant impression is to determine what effect — loneliness, confusion, bustle, weirdness, for example — you wish to produce. Then select details that will help to create this impression.

ACTIVITY 13

Selecting any room or other interior — schoolroom, office, railroad station, subway station, kitchen, living room, dining room, boy's or girl's room, cellar, bank, department store, church, theater, restaurant, elevator, hall, tent, or room in a hospital, hotel, or summer cottage — write a description to produce a certain impression, such as neatness, comfort, disorder, poverty, wealth, coziness, cleanliness, good taste, life and hustle, system, confusion, care, carelessness, silence, heat, cold, or gaiety. Instead you may select details to indicate the character of the occupant: high school girl, college boy, baby, medical student, art student. Choose picture-making words.

Portrait Painting

Portrait painting is, in most cases, impressionistic, for the word artist strives, consciously or unconsciously, to recreate the dominant impression which his "model" made on him. A description of a person's clothing, mood, occupation, or surroundings, in addition to his physical appearance and characteristic actions, is helpful in creating an impression. Do not, however, analyze for your reader the character of the person described. Paint the individual and leave the rest to the imagination of your reader.



F. Earl Williams

Can you paint a word portrait of this Dutch grandmother?

ACTIVITY 14

By describing any person whom you have observed attentively, not just looked at, contribute your word picture to the class portrait gallery. One class painted the following portraits:

- | | |
|---------------------------|-----------------------------|
| 1. An ancient mountaineer | 13. A beauty expert |
| 2. My music teacher | 14. A high school hero |
| 3. Our Bobby | 15. An old-timer |
| 4. Box-car Joe | 16. An artist |
| 5. The new cook | 17. Carefree Mike |
| 6. A unique salesman | 18. An Irish rose |
| 7. A chatterer | 19. An engineer |
| 8. "Uncle" Al | 20. My grandfather |
| 9. A storekeeper | 21. A newsboy |
| 10. A wanderer | 22. A toy vender |
| 11. A noble old lady | 23. A Pullman porter |
| 12. A jockey | 24. The village philosopher |

ACTIVITY 15

After reading the following impressionistic description write a description of a person in which you stress one outstanding characteristic. Build varied, forceful sentences (Handbook, pages 492-499).

Hans the Ungraceful

Hans Wagner, the great Pittsburgh shortstop, lacked all the outward signs of athletic grace. His shoulders were as wide as a church door. His legs were the most bowed in all baseball. His arms were copied from something in the primate house at the Zoo. His schnozzle was so long that only the great length of his cap's visor kept it out of the sun. Let us dismiss his ears by saying that only his hands could cover them. He was the personification of everything that the ideal athlete is not. Yet the parenthetical legs carried him awkwardly and swiftly over a vast territory. The huge hands grabbed the impossibles. The simian arms sent the ball without arching to first base in time to nail the astonished runner. John McGraw, for many years manager of the Giants, said Wagner was the greatest player he had ever seen. — *New York Sun* (an abridged editorial)

UNIT TWENTY-TWO

The Story

Kinds of Stories

ONE classification of stories is based on length and complexity. The simple incident is short and lacks complications. The short story is not only longer but more complex. The novel, a still further extension, is a highly specialized form of the story. It contains a multitude of incidents and usually a number of story threads. Only the incident and the short story are discussed in this unit.

THE INCIDENT

What a Simple Incident Is

A simple incident is the relating in narrative form of a single experience worth sharing with others. It should arouse interest and sustain it to the end. It may be entirely or partly true, or even wholly imaginative. It must, however, be plausible — that is, seem true. On the surface the happening may appear commonplace enough, but in the narrating it gains vividness and color because the writer's own personality has been fused with it.

Details

One frequently hears the statement "I like it because it's interesting." When pressed further, the speaker declares he can't tell why it's interesting. The word *interesting* covers everything for him. A good storyteller knows that details, vivid language, and natural dialog arouse interest. The first is especially important. Appropriate details add color, life, and humor, but useless details only clutter up the story and bore the reader or listener.

ACTIVITY I

1. Is curiosity excited in the following incident? How?
2. Has the incident a climax or exciting moment? What?
3. How long is the conclusion?
4. Does each paragraph deal with a separate part of the narrative? Prove.
5. What details are introduced to show Carl's curiosity? What details prepare for the driver's solving the problem?

Little Curiosity

Anxious to know the world and all that is therein, Carl, like all babies, investigates everything. A few weeks ago my little sister shed many tears when Carl poked in her doll's eyes to see how it went to sleep. With all the rough authority that a boy has over a small brother, Dick often loudly commands our little despot to relinquish the cherished bugle. Mother, when she misses curtain rods, knows that Carl is probably playing soldier with them. The cat suffers agonies when Baby appears, for he knows that Carl will pull his tail to discover whether it is permanently attached. One day, however, Carl's curiosity very nearly caused his downfall.

Searching through the pots and pans, Carl chanced upon a two-piece cake pan — one in which the center lifted out, leaving a pan with no bottom. Here was a piece of luck! How was it he had never seen it before? After rolling it around the floor for a few minutes, little Curiosity decided that this sport was rather dull. Looking carefully to be sure that Mother's vigilant eye was relaxed, Carl pulled the pan over his head. Next he went in search of a mirror, evidently wishing to see how this new headgear became him. Soon he tired of this, too. What was his terror when he discovered that the pan refused to come off! Baby did the natural thing — he cried vigorously.

Frantic with fear, Mother ran to the scene. All her efforts to pull the pan off were in vain. She had despaired of ever getting it off by pulling, and was seriously considering taking the child to a tinsmith, when the bell rang. Carl, his natural curiosity conquering fear, ran to the door to see who it was. It proved to be the milkman, who, after doubling up laughing, used his strong hands to no avail. Meanwhile a truck from Abraham and Straus's came with a package. It is to the ingenious mind of the driver that we owe Mother's sanity and Baby's head. Taking out a knife, he cut little slits in the inside of the pan. Then he bent the tin up, thereby making the

opening wider. Mother thanked him profusely and sent him away with her blessing. — PUPIL

ACTIVITY 2

Using the hints on page 405 as a guide, tell an incident suggested by one of the following topics. Introduce appropriate details to arouse and sustain interest. In the introduction answer the questions "Who?" "When?" "Where?" and "What?" Waste no time in getting the story under way. Make the story move swiftly. Boil down. Cross out useless words, phrases, and sentences. Vary your sentences (Handbook, pages 492-499).

1. I would have been a hero if ——. 2. A curious, exciting, thrilling, amusing, or unpleasant experience. 3. A tragedy of childhood. 4. A close call. 5. My lucky day. 6. My unlucky day. 7. When I was cook. 8. A midnight adventure. 9. Too late. 10. The play that won the game. 11. Locked out. 12. The haunted house. 13. A night in the woods. 14. A runaway. 15. Amateur doctoring. 16. Second best. 17. A punishment I deserved. 18. A rescue. 19. How I earned some money. 20. A first experience — night in a tent, business venture, trout, dive, or the like. 21. A real farm adventure. 22. An adventure at the beach. 23. Adventure through my microscope. 24. The story behind my most valuable stamp. 25. My first ride in a subway. 26. Of course, I'm not superstitious, but ——. 27. I believe animals really are very intelligent, because ——. 28. An animal story. 29. My dog does his tricks. 30. Life's darkest moment.

Vivid Language

Closely related to the proper use of details is the ability to raise the story from the dull and commonplace by means of vivid language, by unfailing selection of the right word. As an editorial writer in the *New York Sun* says, "You can put tears into words, as though they were so many little buckets; and you can hang smiles along them, like Monday's clothes on the line; or you can starch them with facts and stand them up like a picket fence; but you won't get the tears out unless you first put them in."

Command of words enables one to convey thought accurately and swiftly. Select concrete, picture-bringing words that exactly fit the meaning. Many words are unemployed, while others are worn to the bone from overwork.

- (Concrete) The shot echoed like thunder from the hills.
 (General) The sound came loudly from a distance.
 (Concrete) The sparrow perched gingerly on my index finger.
 (General) The bird sat lightly on my hand.

Dialog

Although readers like a story with "lots of conversation in it," a story by a beginner usually contains little dialog. Conversation is hard to write, and a story with no conversation at all is preferable to stilted, unnatural talk that does not fit the characters. Conversation must be natural; the characters must use the language of real people. To learn to write dialog one must get out among people, know them, and observe carefully the details of their speech — coherence, point, accuracy, length of sentences, type of sentences, fluency, vocabulary, grammar, pronunciation, tone, mannerisms.

Instead of a string of *he said's* and *he replied's*, a story writer can use for variety *argued, asked, asserted, blurted out, boasted, chuckled, contended, contradicted, corrected, cried angrily, crooned, declared, drawled, exclaimed, explained with icy precision, gasped, growled, grunted, hinted darkly, hissed, insisted, maintained, mumbled, muttered, protested, rejoined, remarked, retorted, roared, shouted, shrieked, snarled, sneered, snickered, stammered, ventured, volunteered, whispered, yelled.*

The introductory *he said, he mumbled, or he shouted* may be placed at the beginning of the speech, in the middle, or at the end. When there is no possibility of confusion, the introductory expression is omitted. Remember that each speech requires a separate paragraph.

ACTIVITY 3

Write the dialog for one of the following situations. Punctuate the conversation correctly (Handbook, pages 580-581).

1. You talk over with your father your plans for going to college.
2. A fisherman tells his young son of his catch.
3. Two proud mothers discuss the scholastic ability of their respective sons.
4. Two girls discuss the new girl in school.

5. The boys discuss the same girl.
6. Mother is sold a magazine subscription she doesn't want.
7. Little brother (or sister) entertains sister's beau.
8. Two friends discuss the new teacher.
9. A boy attempts to explain a poor report card.
10. Mother and daughter disagree about suitable clothes for a high school girl.

Hints on Telling an Incident

1. *In the introduction answer definitely the questions "Who?" "When?" "Where?" and "What?" Waste no time in getting the story under way.*
2. *Then tell in the time order what happened. The keynote of narration is action.*
3. *Introduce appropriate details to arouse and sustain interest.*
4. *Keep the point, exciting moment, climax, or surprise till near the end.*
5. *Conclude briefly, or omit the conclusion.*
6. *Add life to the narrative by using the exact words of the speakers.*
7. *Picture the characters and places and let the reader know the feelings of the characters.*
8. *Make the story move swiftly. Boil down. Omit the obvious. Cross out useless words, phrases, and sentences.*
9. *Choose accurate, specific, picture-making words.*

ACTIVITY 4

On one of the following topics write a vivid, lively incident. Use the preceding hints as a guide. Build efficient, varied sentences (Handbook, pages 540-566).

1. My most embarrassing moment.
2. Why I almost believe in ghosts.
3. In the hands of the law.
4. When Mother was away.
5. When the car broke down.
6. One dark night.
7. My pet aversion.
8. When the canoe upset.
9. A bear?
10. Talk about burglars!
11. While reading a thrilling mystery.
12. Working in a store (a specific incident).
13. A story of mistaken identity.
14. My first serious quarrel.
15. The joke certainly was on me.
16. Inquisitive Mrs. Jones gets the "news."
17. An unfortunate Halloween prank.
18. Never again will I try such a foolish stunt.
19. "Darling baby" finally gets a deserved whipping.
20. "Hold that line!" (a football story).
21. Buying a Christmas gift.

THE SHORT STORY

The Popularity of the Short Story

Of all the types of reading material by far the most popular is fiction — novels and short stories. Modern magazines devote half to two thirds of their pages to publication of short stories, and the increasing sale of magazines indicates that the average reader wants more and more short stories to enjoy. Short enough to be read at one sitting, free from moralizing and weighty conclusions, it appeals to all types of readers.

Why Write Short Stories?

If you, like most other people, are going to read short stories in and out of school, it is worth your while to learn to judge and appreciate them. You enjoy a tennis match or a football game more if you know the rules of the game and understand what the players are trying to do. You will increase your enjoyment of the short story if you understand the art of short story construction and appreciate the artistic skill of the author.

Most students class story writing with swimming and football as hard work but the best of fun. After learning the technique of story writing many a pupil discovers that he has stories to tell and tries his hand at writing for publication. By studying and writing stories anyone can learn to narrate entertainingly true or imaginary incidents.

*A Game of Checkers*¹

The boy's small nail-bitten hand hovered an instant over the black and red checkerboard, lustrous under the lighted lamp, then swooped down and pushed a black king.

"I'm sorry, Ivan," he said, gravely, trying to keep his brown eyes from showing his delight, "but I think I have won. You are trapped. You cannot move!"

Ivan said nothing. His face reddened and swelled as he puffed out his underlip and screwed up his small blue eyes at his last checker. He nearly shook from anger and irritation. It was very

¹ Winner of the first prize in an annual *Scholastic* Awards contest. Reprinted by permission of *Scholastic*.

difficult for him, a young man of twenty-one, to admit being beaten by a boy of ten, for, as a matter of fact, he was not used to being beaten by anyone. As the best player in the house, he often held the board all evening, laughing and joking with each beaten challenger, and here, by some black twist of luck, the boy had won. It was unbearable!

Observing how angry Ivan looked, Davey wriggled in his chair. Every evening, before and after supper, the boarders in his mother's house played checkers, and this was the first time he had beaten one of them. It really was a tremendous feat. His feelings were just the reverse of Ivan's; he was almost sick from joy and excitement. Now, while Ivan deliberated so needlessly, so maddeningly, he could hardly bear the suspense of waiting to be declared winner. But he remembered his manners, and tried hard to give no offense.

"You can't move, can you?" he again asked anxiously. "You see that, Ivan, don't you?"

Mr. Watkins, who watched the game and was himself so anxious to play the winner that he did not care whether David or Ivan won, so long as the game came to an end, touched the silver bows of his spectacles, leaned forward, cleared his throat, and pointed with the wet end of his pipe stem.

"You see," he said, "you see, the lad's checker is directly in front of your man in the middle of the king row. You can move neither forward, nor backward, nor right, nor left."

"Be quiet! Both of you!" cried Ivan. "Let me study this for a moment. There may be some way." He rubbed his forehead with the palm of his hand as though he had a headache.

Luckily for him, David's mother came into the room just then.

"Sorry to disturb the game, gentlemen," she said, fumbling with her apron; "so sorry, but supper is ready."

Ivan shrugged his shoulders. If the game was unfinished, nobody won. Smiling over this most acceptable piece of reasoning, he swept the checkers together and dropped them carefully into the box.

Probably because he was unable to think of such adult logic, let alone understand it, the boy David hardly doubted that he had won; but as Ivan said nothing, and he feared to ask him again, he ran into the dining room and snatched a brass bell off the buffet. Standing at the foot of the hall stairs, he clanged it a few times, then stopped to listen to the heavy footsteps hurrying across the floor above. Ordinarily the sounds amused him, for he liked to imagine the men as runners on a mark, who waited for his bell to set them scampering off to the evening meal — in fact, he would often bet

with himself as to which one of them would come down the stairs first — but tonight he thought only of the game he had just played, and as each man galloped down the stairs with one hand skimming along the banister, he touched him softly on the sleeve, and whispered, "I have just beaten Ivan at checkers!"

"No fooling!"

"Honest!" he cried, curled up with glee at each man's feigned astonishment.

His mother fried potatoes over a shimmering stove. She was a widow. She was thin, and there were dark puffy circles under her eyes and cracks of worry along her forehead; though she was not yet forty. As soon as David entered the kitchen, she seized him by his narrow shoulders and glared into his eyes.

"Have you behaved?" she whispered fiercely. "You have not offended any of the men?"

"No," said he, and, being scrupulously truthful, added, "but I think Ivan is angry because I beat."

"Oh, God! Oh, God! What next?" she cried, leaping to the stove, and David did not know whether she was angry with him for beating Ivan or at the coffee pot for boiling over.

But after all, it did not trouble him much one way or the other. His mother was always frantic at mealtimes. She ran about in circles, quite distracted; she rushed from stove to sink with steaming pots; she dished out portions, cut up pies — all in constant fear of the little bell on the dining-room table. "Service!" she would hiss to Catherine, her stupid kitchen girl. "We must give them service, or they will complain." She worried constantly over her two clerks, two chauffeurs, a longshoreman, and a streetcar conductor. When meals were over and she had a few minutes in which to relax, she would call David aside and tell him to be polite to them, to call them all "Mister." "Remember," she would warn him, "they are our living. We cannot afford to have them move for a trifle." So tonight, totally undisturbed by his mother's fierce inquiry, he sat down in his corner and rested his elbows on the enamel-topped table.

Catherine placed a plate of potatoes and meat in front of him.

"There are creampuffs later," she whispered, and shut her eyes, and ran her tongue around the edges of her mouth.

But David scarcely heard, nor did he notice her gesture.

"You know, Catherine," he said, smiling up into her face expectantly, "I have just beaten Ivan at checkers."

He was disappointed with her reaction. Catherine did not start

back like the men, feign surprise, and ask him whether he was fooling.

"Checkers?" she asked blankly.

His mouth fell open; his eyes rounded with wonder.

"Don't you know how to play *checkers*?"

"No, I *don't*," she replied crossly. "I have no time for games." And she slam-banged the pots in the sink to cover her ignorance.

So that she would not see him laughing, Davey put his mouth close to his plate. He felt so happy that the slightest incident might set him off into a fit of silly laughter. His insides were all churned up with excitement. He could hardly wait until supper was over so that he could play checkers with Mr. Watkins. He sat and dawdled with his food, while he saw himself sitting down at the board, noted the surprised glances of the men as he was challenged by Mr. Watkins, heard them gasp when, after giving Mr. Watkins three checkers, he took six. He was so happy he could not eat. When Catherine gave him a creampuff, he crushed it with a fork, then pushed it away. It reminded him of a squashed bug.

In the dining room all six of the men were hunched over the table, busily cramming their mouths, passing the salt and pepper, talking and joking. Ivan shook his head. His cheeks were pushed out by fried potatoes.

"But he told me so," said the palest clerk.

"And me to," said the streetcar conductor.

"He lies, then, to all of you," growled Ivan, digging his fork into the pile of bread. "I have not yet been beaten."

At last, after many helpings had gone from the kitchen into the dining room and the longshoreman had drunk three cups of coffee, David heard the men push back their chairs. Immediately he asked if he might join them.

"Yes, but remember, do not argue with Ivan or anyone."

He shook his head, and solemnly promised his mother he would not, and was just about to run off, when she called him back. She wished him to fetch the scrub-rag from the cellar.

"Like a good boy," said she.

"Yes," he said, and running into the sitting room, saw with dismay that the men were already lighting their cigarettes and pipes, and had pulled their chairs around the table with the checker-board.

"One minute!" he cried. "Just one minute, and I shall be back."

In agony lest they start playing without him, he darted into the cellar. Nor did he shrink from the tickly spider's webs, or tremble

at the damp spot like a giant's hand on the wall, but seized the rag and raced upstairs with it.

"Is there anything more, Mother?" he panted.

"No," and she held up a finger, "but remember . . ."

He rushed away before she had finished.

But they were already playing.

He stood in the doorway, hands behind back, and looked hard at the tip of his shoe tracing a pattern of the carpet. The men had formed a semicircle with their chairs, and were watching Ivan and Mr. Watkins, who were bent over the board. Ivan was smiling, flashing his teeth, because he had just taken three of Mr. Watkins' checkers.

"Ah," said David bitterly, "couldn't you have waited one moment? I was to play. I won."

Ivan turned and looked at him with his cunning blue eyes. All the men turned and looked at him.

"You!" laughed Ivan. "Who would want to play with you?"

"I am good enough to beat you."

"Oh, no," said Ivan. "We did not finish the game."

"But we *did*!" cried the boy. "Mr. Watkins knows . . ."

Mr. Watkins' face became quite pink, and he half rose from his deep, soft, spring-rockered chair that listed to the left.

"If you wish to play . . ." he said, taking his pipe from his mouth.

"No, no," cried David, flushing. "It was Ivan who lost. Ivan should not play."

"G'way . . . g'way . . ." Ivan grumbled, and waved his hand as though he were brushing away a gnat.

Then David forgot his promise. He grew very white, and trembled from head to foot.

"You cheat!" he cried. "You dirty cheat!"

A pair of hands, red from much dishwater, grabbed him from behind, dragged him out of the room.

"But Mother . . ."

His mouth was slapped.

"You can't play with them any more. You can't be nice!"

He did not cry. He was far too hurt to cry. He merely sat down in a corner and covered his stinging mouth with one small nail-bitten hand.

Meanwhile the men whispered among themselves; agreed that he was a sulky, nasty boy; and Ivan, who went to church twice on Sunday and had the minister call upon him one evening each week,

thought the boy ought to be whipped. — FRANK MERRITT, Saranac (New York) High School

Raw Materials

"A Game of Checkers" deals with material within the experience of high school boys and girls — the elation of a small boy at finding that he has attained his heart's desire, a victory at checkers over a conceited, domineering older person; his natural desire to tell others; his final defeat through the unsympathetic treatment of those about him. It is a real tragedy for David, and we are made to share his frustration.

How did the writer secure his raw materials for the story? How can we pluck, seemingly from nowhere, ideas that can be molded into a story? First we should study ourselves. Arnold Bennett says that all the greatest novels are autobiographical. If a person thoroughly understands the working of his own mind, he knows much about other people. Next we should observe. Every professional writer knows that setting down in a notebook what he sees opens his eyes so that he sees more to jot down. Only by developing a seeing eye can one really know the people, scenes, and characters he wishes to write about. We should also read. Newspapers, histories, biographies, travel books, and magazine articles present characters and incidents that may be used as starting places for stories.

Conflict is the essence of the short story. Everyone is interested in a race between two men for the quarter-mile championship, the control of a corporation or political party, or the hand of a girl in marriage, or the conflict between the man who wants his son to carry on the family hardware business and the son who is determined to be an actor. The struggle in a man's mind when he has a chance to "get even" with a rival is no less dramatic. All are interested too in the mysterious — the strange noise, the secret door, the letter written in code, the haunted house. Everybody also enjoys action, especially unusual or striking action in which the performers arouse our sympathy — marching soldiers, a hero aviator riding up Main Street, a man rescuing a horse from

a burning barn, the freshman substitute fullback winning the game.

Elements of the Short Story

The four elements of a short story are plot, character, atmosphere, and theme. In a character story the emphasis is on the presentation of a character; in a plot story, on complicated, novel, or surprising plot; in an atmosphere story, upon the setting and subjective coloring. A story of theme illustrates strikingly an idea or a truth of human life. The short-story writer may begin with a theme; begin with a plot and fit characters to it; start with a character and fit the action and setting to it; or start by creating an atmosphere to which he fits people and actions. One of the four must dominate.

"A Game of Checkers" is primarily a study of character, with the action based on the contrast between the human, naïve David and the self-centered, inconsiderate Ivan.

Creating Characters

The recent trend has been toward placing the stress on the characters, rather than on plot, setting, or theme. Since the author does not have room to portray many persons fully within the bounds of a short story, he must limit his characters, usually including not more than six.

In every story there should be one character who stands out more vividly than the rest — a person whose actions dominate every important incident of the story, and without whose presence and actions there would be no need for the story. Often the author indicates who the pre-eminent character is by the title of the story; as, "Tennessee's Partner" or "Markheim." In "A Game of Checkers" the principal character is David. The action turns upon him, his reactions. Ivan and Mr. Watkins are interpreted to us only as they affect David's actions.

As a rule, the prominent character is an unusual, striking, or fascinating person who has a dominant individual trait, characteristic, desire, weakness, power, ambition, or ideal upon which the plot is built — kindness, shrewdness, ability to reason,

faithfulness to duty, devotion to a master, desire for revenge, interest in crimes, determination.

Sometimes a minor or humorous weakness or striking contradiction is associated with a desirable dominant trait. For example, a benevolent gentleman loves everybody and everything but hates cats; a prosperous, generous man never throws away a string; or a hero in battle is afraid to face an audience.

When an author has a wide knowledge of people and of human weaknesses and foibles, his characters prove interesting and real. Students can improve their sketching of characters by observing the habits, speech, dress, and mannerisms of people around them and using in their stories these people, not army officers, social leaders, racketeers, or foreigners, about whom they know little or nothing.

Examples

1. A young man who instead of taking responsibility relies on his widowed mother, a saleswoman, to get him to school on time, to see that he does his homework, to pay his college bills, to find a job for him, and to get him to work on time.
2. A woman who, like a child, builds air castles and then tells her friends again and again about trips abroad and around the world, country estates, servants, and expensive cars which she expects soon to enjoy but which never become realities.
3. A mechanical genius who enjoys taking a car apart more than riding in it and thinks out ways to improve his automobile, radio, and other machines. Sometimes the "improved" machines don't work.
4. A girl who is never sincere, who always wears a mask to hide her real self.
5. A boy who attends a private school and spends much of his time telling how popular he is and how much he does for the school, when in reality he plays but a very small part in the school's life.

ACTIVITY 5

In the manner indicated describe briefly three people who belong in a book. Start with people you know, have studied on the street or at a meeting, have heard about, or have read about, but change them if you wish.

Portraying Characters

The author acquaints us with his characters in various ways: by letting them act and talk; by having others talk about them; by describing them; by analyzing and explaining them. The author must be certain that his characters are consistent. We should feel dissatisfied if Ivan suddenly acknowledged that David had beaten him and admitted his own meanness.

ACTIVITY 6

1. Watch a person carefully and note three actions that seem typical, not merely casual: a certain trick of the eyebrows, a motion of the head or hand, posture, walk. Reveal the character by what you make the reader see; do not directly tell.
2. Bring in a character sketch of a well-known fictional character — Godfrey Cass, Cassius, Eppie, Dr. Jekyll, Jerry Cruncher, or any other character the teacher may suggest. Each student may bring in a sketch of a different character, and read his description aloud.
3. Write a character sketch of some member of your class. Avoid obvious details. Use conversation in your sketch. You might say, "She is a very foolish girl." It would be better to say, "What are you giggling about? Nobody else seems to see anything funny." What is the difference?
4. Write a character sketch of your father, mother, or some member of the faculty. Avoid flattery, bias, unfairness, or exaggeration, and try to introduce characteristic conversation. Watch your sentences. Don't start all of them with the subject. Look over your sentences and try to combine two or three into one effective sentence.

Building a Plot

A plot is a contest or struggle between two persons, two groups of people, or two ideas in a person's mind. The reader is always eager to know how the struggle turns out and who wins. One definition of plot is "getting the characters into trouble and then getting them out of it again." The events of the plot must be so arranged as to be related through cause and effect. Without plot the short story wanders and becomes only a tale, a narrative.

You wouldn't start on a long motor trip without mapping out a tentative route. Always plan a short story in advance; then when you really start to write you need only add details. Seldom does an experienced writer "dash off" a story. Experienced writers find an advance organization of ideas essential to the writing of orderly, plausible, entertaining stories. In building a plot consider the following elements:

1. *Motivation.* Either someone wants something or somebody is dissatisfied with things as they are. In "A Game of Checkers" David wants adult recognition. Out of this grows the game and the subsequent conflict.

2. *Struggle.* Conflict or struggle is the very heart of the short story. The struggle may be physical or mental and may be between man and nature, man and animal, man and man, man and supernatural forces, or man and himself. When David clashes with Ivan, we have the most common type of struggle, man against man. In this story, of course, one contestant is a boy.

3. *Complication.* In a short story somebody or something interferes with the wishes or destinies of the main character. In "A Game of Checkers" Ivan stands in the way of adult recognition of David. He sweeps the checkers off the board before David's victory can be declared. "The Gift of the Magi" illustrates a favorite method of O. Henry, complicating by having the characters work at cross-purposes. Della and Jim need money to buy Christmas gifts. Della's love for Jim prompts her to sell her hair to buy him a platinum fob chain for his watch; Jim sells his watch to buy Della pure tortoiseshell combs, side and back, with jeweled rims.

4. *Suspense.* Complication and struggle lead to suspense, an important element in a plot. When the action is complicated and the struggle between man and man, man and himself, or man and a supernatural power seems equal, the reader does not like to lay down the magazine or book until he knows how the story ends. If the reader knows early in the story that the substitute will win the game, that the girl will marry her guardian, that Margy will prevent the robbery, that the ghost is a mischievous boy, that the girl has lost all respect for the crude young man, he is not likely to finish the story. Conceal

something from the reader; let him have something to look forward to.

Often a writer will purposely retard a story to heighten the suspense. While we are anxious to find out how the hero is succeeding in his terrible plight, we are obliged to read an elaborate description that serves no purpose but to whet our appetite, keep us on edge.

5. *Climax*. Barrett defines climax as "the apex of interest and emotion, the point of the story." At the point of climax the reader should begin to suspect the ending. The conclusion should follow swiftly. In "A Game of Checkers" the conflicting wills of Ivan and David have come to grips. Something must happen. David loses his head, cries out in anger; the conflict is resolved; David retires in defeat.

6. *Outcome*. The outcome follows close upon the climax. Either the character gets what he wants and the ending is satisfactory, or his wishes go unsatisfied and the ending is an unhappy one. In our story David is crushed unjustly.

7. *Denouement*. The final action of the story is called the denouement. The denouement should never be confused with the climax, which is the point of highest interest or the turning point of the story. In "A Game of Checkers" David is dragged from the room as the men whisper about his misbehavior. Some writers occasionally reserve the climax for the last scene, have it correspond with the denouement. O. Henry did this invariably in his surprise-ending stories. In De Maupassant's "The Necklace" the climax occurs at the very end of the story. Short stories of this type, difficult to write, are refreshing and striking occasionally, but the trick can be overdone.

ACTIVITY 7

Below are suggestions for a variety of plots. Choose one of these plot ideas, or make up one of your own. Bring in a full plan for a short story in either outline or paragraph form.

1. Two boys go on a fishing trip. Unexpectedly they come across two men who are busily covering something already buried in the ground. They think little of the incident until they return home that evening and learn that two men, answering the de-

scription of the men they saw, have robbed the local bank. What happened? Make your ending a surprise.

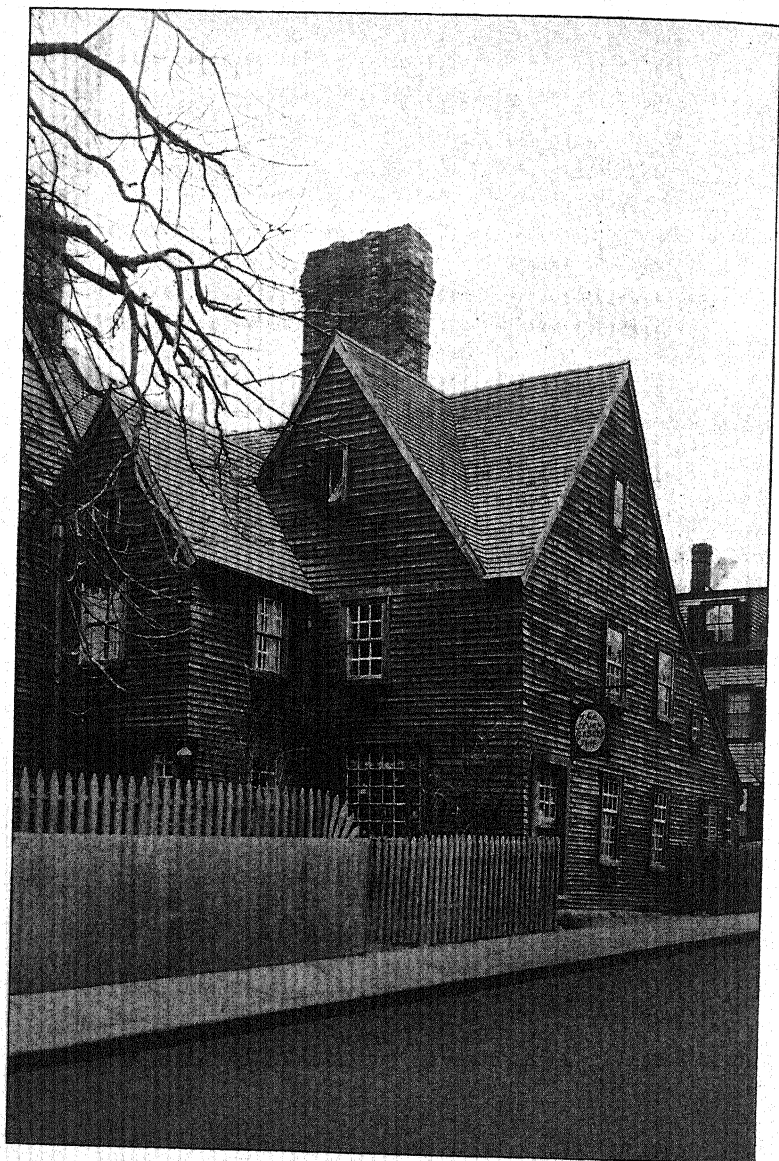
2. A man has moved into a neighborhood where the houses are all alike. Coming home late at night, he finds he has no key, climbs into an open window, and discovers he has entered the wrong house.
3. A poor woman loses the diamond she borrowed from a wealthy friend.
4. A man steals to pay for his son's education.
5. Two young people, whose families are enemies, secretly become friends.
6. Billy, who wants to be an aviator, faces family opposition.
7. A high school student finds a well-filled purse (mental struggle to decide whether to keep it).
8. A student is taking a test for which he is unprepared; an opportunity to cheat occurs. (What shall he do?)
9. A mother insists her daughter marry rich Mr. —; the daughter loves a poor clerk.
10. A boy's mother has faith in his goodness; his associates want him to join their unlawful gang.
11. A daughter is fond of her mother but ashamed of her old-fashioned ways (pride versus loyalty).
12. The star player on the team likes to make grandstand plays; an opportunity occurs for him to let a lesser player get the glory. (How shall he act?)

ACTIVITY 8

1. Find in the newspaper, a history, or a biography an incident or a situation that might be used as a story-germ — for example, the headline *Dog Saves Master Who Broke His Leg on Ice*.
2. What experience of your own or of a friend might be the starting-point of a short story?
3. Find an anecdote that might be expanded into a short story.

Setting and Atmosphere

Occasionally an author starts with a setting. Stevenson says, "Some places speak distinctly. Certain dank gardens cry aloud for a murder; certain old houses demand to be haunted; certain coasts are set apart for shipwreck." High school students, however, as a rule write more easily and entertainingly when they begin with an incident, a situation, an



Halliday Historic Photograph Company

The House of the Seven Gables, Salem, Massachusetts, built in 1668,
was made famous by Hawthorne's story of that name.

anecdote, a character, or a theme than when they use setting as the starting-point for an atmosphere or local-color story.

Setting includes time, place, occupations, and conditions. Although important features of the background or setting are pictured near the beginning of the story, details are often presented as the story progresses. Long paragraphs of description slow up the story and confuse the reader; brief, vivid descriptions help the reader to realize the story.

The author of "A Game of Checkers" achieves a feeling of plausibility by his skillful use of setting as background. He carefully notes details that we should expect in a boarding house — the entrance of the boarders for supper; the chatter at the table; the worn, excited mistress of the household; the evening discussion and games. The background fits in perfectly with the story he wishes to tell.

The Winston Simplified Dictionary defines *atmosphere* as "the influence effected by a work of art or literature upon the spirit or emotion." Edgar Allan Poe says that there should be no word in a short story which does not help to produce a pre-conceived effect. His stories illustrate his theory and influence us by their atmosphere of gloom, mystery, weirdness, and horror. An effective ghost story has an atmosphere of uncanniness, spookiness, or creepiness.

Theme

The theme of a short story is the idea which the author had in mind when he wrote his story. Most novels and short stories illustrate an idea or present in concrete form a truth of human life. James Lane Allen's *The Kentucky Cardinal* instills a love of birds; *Silas Marner* shows the influence of a little child upon a man; Booth Tarkington's *Alice Adams* shows the effect of posing; his *Seventeen* interprets the youth of high school age; Sinclair Lewis' *Main Street* pictures the self-satisfied dullness of small-town life.

ACTIVITY 9

Using one of the following, plan a story:

1. Pity is akin to love.
2. You get what you pay for.

3. You can't escape forever.
4. Pride goeth before a fall.
5. Jealousy leads to folly and injustice.
6. A mother's sacrifice, while seeming to benefit her child, in reality causes the girl to lose the most precious thing in life.
7. Judge a person by what he does, not by what he says.
8. Sudden wealth is dangerous.
9. A friend to everybody is a friend to nobody.
10. All that glitters is not gold.
11. It is better to give than to receive.
12. Do unto another as you would have another do unto you.

Point of View

Before writing the first word of a story, one should decide whose story it is or who should tell the story. The first-person point of view is used frequently to add vividness. Here the narrative is told by a character in the story who refers to himself as "I." The third-person point of view is employed in a narrative told by a person or character outside the story. Most stories are told from the third-person point of view. When the author tells not only what the characters say and do, but what they think as well, he is using the omniscient point of view.

Opening

Barrett Wendell says, "Most people have a strong impulse to preface something in particular by at least a paragraph of nothing in particular, bearing to the real matter in hand a relation not more inherently intimate than that of the tuning of a violin to a symphony." A good beginning catches the reader's interest.

One can find out how to begin his story by studying the openings of successful stories.

Freeman's "The Revolt of 'Mother' " opens with dialog:

"Father!"

"What is it?"

"What are them men diggin' over there in the field for?"

Stockton's "The Lady or the Tiger?" begins with characterization:

In the very olden time, there lived a semibarbaric king, whose ideas, though somewhat polished and sharpened by the progressiveness of distant Latin neighbors, were still large, florid, and untrammelled, as became the half of him which was barbaric.

In "The Gold Bug," Poe starts with setting, characterization, and needed explanation:

Many years ago I contracted an intimacy with a Mr. William Légrand. He was of an ancient Huguenot family, and had once been wealthy; but a series of misfortunes had reduced him to want. To avoid the mortification consequent upon his disasters, he left New Orleans, the city of his forefathers, and took up his residence at Sullivan's Island, near Charleston, South Carolina.

Brand Whitlock's "The Gold Brick" begins with incident and characterization:

Ten thousand dollars a year! Neil Kittrell left the office of the *Morning Telegraph* in a daze.

The rule is to begin a character story with character delineation, an atmosphere story with setting, and a plot story with incident or dialog. When in doubt, begin with action and tuck in a bit at a time the antecedent explanation, characterization, and setting.

ACTIVITY 10

1. Study the openings of eight stories. How many open with incident? With dialog? With setting? With characterization? With necessary antecedent explanation? With a general proposition, or theme, which the story will illustrate? With a combination of these?
2. Decide whether in one of the stories you have outlined you will stress plot, character, theme, or setting. Then write the opening of your short story. Arouse the reader's interest. If you are not satisfied with your plot, now is the best time to plan another one.

Names

The names chosen for your characters should be in keeping with their personality, background, and surroundings. An Italian immigrant would hardly be called "Ruby Kauf-

man." "Knut Axelbrod" suggests a sturdy pioneering farmer; "Hetty," a practical, reliable person. "Willie" is a soft little boy; "Bill," a sturdy one whom "Percival" thinks rather rough; "William," a dignified, serious young man.

ACTIVITY 11

Choose ten names from short stories, novels, or plays you have read. Does each name fit the character? Prove.

Dialog

Use conversation at every opportunity. Readers prefer it to explanation or description. For hints about conversation turn back to page 404.

Ways to make dialog natural, interesting, and sprightly are: (1) having the speeches short; (2) using freely for most characters contractions and colloquialisms; (3) having one speaker break in on another before a speech is completed; (4) letting a character ask another question instead of answering the question asked; (5) having a person anticipate a question and answer it before it is asked; and (6) breaking the dialog with brief passages of description and comment.

ACTIVITY 12

Write a conversation that will form a part of the story for which you have already written the opening. Punctuate and capitalize the quotations correctly (Handbook, pages 580-581).

Self-criticism of Conversation

1. *What variations of he said and he replied have I used? Is it always clear who the speaker is?*
2. *Is the talk in character?*
3. *Is tone of voice suggested? Manner? Pronunciation?*
4. *If I have used dialect, is it accurate? Easily understood by the reader?*
5. *Are speeches long or short? Broken by questions, description, narration?*

Pictures

One way to make the story seem real is by picturing vividly but concisely the characters and the setting. The writer who does not observe or see in imagination the sparse hair, wrinkled face, faded coat, square jaw, and keen, kindly eyes of the heroic failure in his story will write about phantoms, not about real people. Helen Keller, the blind author, says, "The seeing see little." In other words, most of us allow our powers of imagination and observation to go untrained.

Compression

A short story should never be skimpy in detail, but should be compactly written. Anything which detracts from the singleness of the plot or singleness of impression is better excluded.

Short stories vary in length from 1500 to 8000 words, with a few even shorter or longer. A rough draft, however, is ordinarily longer than a finished composition. If therefore the first draft of your story is 2500 words long, you will probably make it livelier and more entertaining by cutting out 500 words in the revision. Revise, cut, revise, cut, and then revise again.

Plausibility

Because "truth is stranger than fiction," to say of an incident in a short story that it really happened is not proof that it is plausible. To be plausible an incident must seem true. In other words, in a story every effect has a cause; every act grows out of the character delineated and the preceding action. Although probably no one ever lived on a desert island in the manner depicted in *Robinson Crusoe*, because of the minuteness of detail and absolute naturalness the story has the air of truth, and is more plausible than are many happenings recorded in the newspapers.

Style

In "How 'Flint and Fire' Started and Grew," Dorothy Canfield tells how she wrote one of her stories. After "the ma-

terials were ready, the characters fully alive" in her mind "and entirely visualized, even to the smoothly braided hair of Ev'leen Ann," she scribbled the story as rapidly as her pencil could go. "After this came a period of steady desk work, of rewriting, compression, more compression," rewriting of "clumsy, ungraceful phrases," and revision for correctness, suggestiveness, accuracy, movement, proportion, and sound.

In answer to the question "How can I acquire style?" Robert W. Neal says, "Don't try to . . . directly. Strive rather to report accurately what you observe and think and feel." Although struggling for a literary style is likely to lead to affectation and emptiness, by taking pains one can acquire the knack of building varied, lively, forceful, and natural sentences.

Title

The title is rarely decided when one starts to write. Often it is suggested by an event in the course of the story; it may not come until after the story is complete. In a letter to Tom Taylor, Lewis Carroll describes the evolution of a title.

I first thought of "Alice's Adventures under Ground" — but that was pronounced too much like a lesson book about mines. Then I took "Alice's Golden House," but that I gave up. Here are the names I thought of: "Alice among the Elves," "Alice among the Goblins," "Alice's Hour in Elf Land," "Alice's Doings in Wonderland," "Alice's Adventures in Wonderland."

A good title should be brief, specific, colorful, and original, should be suitable for the story, and should excite curiosity. Comparatively few titles of short stories are more than five words long. The title, like the opening, should allure readers.

ACTIVITY 13

1. Which of these are good titles: "The Moon Coin," "The Commutation Chophouse," "A Thrifty Man," "The Only Child," "The Restaurant," "A Convert to Christmas," "Clothes," "A Bus Ride," "Footfalls," "Beyond the Horizon," "In the Distance," "Old Judge Priest," "One Against the World," "The Striker," "All or Nothing," "The Hired Baby"? Why?

Standards for a Short Story

1. Does the author conspicuously emphasize plot, character, theme, or atmosphere?
2. Has the story a single pre-eminent character? Prove.
3. Does the story give a unified impression? What is it?
4. How much time is covered by the story? Does the length of time destroy the unity of the story?
5. What is the setting? Does all the action occur in one place? Do unnecessary changes of scene interfere with understanding the story?
6. What starts the plot in motion, what are the incidents, and what is the climax?
7. Is the plot compressed?
8. What is the outstanding trait of each character?
9. Do the characters show their traits by their speech and acts? Does the author describe, analyze, and explain the characters?
10. Is each of the characters individual? Interesting? Colorful? Natural?
11. Is each character's name suitable? Suggestive?
12. Is there a struggle or conflict? What is it?
13. Is the plot complicated? If so, how?
14. Has the story suspense? Show how it is secured.
15. Has the story a climax? What is it?
16. Has the story a theme? If so, what is it?
17. Who is the narrator? What is the point of view?
18. How does the story open?
19. How much of the story is dialog?
20. Is the dialog natural, interesting, and sprightly? What substitutes for *said* and *replied* are used?
21. What word pictures are there?
22. Is the story plausible?
23. Is the English clear, lively, colorful?
24. Is the title brief? Colorful? Original? Suitable? Does it arouse curiosity?

ACTIVITY 14

Read "The Kiskis" and answer the preceding questions about it.

The Kiskis¹

BY MAY VONTVER

"Hadn't you better eat in the house today? It is cold outside," the teacher suggested.

Pretending not to hear her, the three Kiskis slipped silently through the door with their doubled-handled Bull Durham tin can. They stood in a knot on the south side of the schoolhouse and ate from the one tin. From her desk Miss Smith observed that they now and then put one bare foot over the other to warm it. This was the second time they had disregarded her invitation to eat in the house with the others. The rest of the children had drawn their seats into a circle about the stove and begun to eat.

Teddy Kirk at last decided to enlighten the teacher: "They have only bread in their lunch-pail. That's why they won't eat with us."

Miss Smith made no reply. She suspected that the lunches of the group around the stove weren't very sumptuous either. She knew hers wasn't. The people with whom she boarded were homesteaders, too.

"What about these Kiskis? Who are they?" she asked Mr. Clark that evening at supper.

"The Kiskis? — Oh, they took up their claim here last fall. They are pretty hard up. They have only one horse. Kiski hauled out all the lumber for his shack and barn with it. Thirty miles it is to Hilger. I was hauling wheat then and I used to pass him on the road walking beside the load and pushing when it was uphill."

Miss Smith smiled crookedly. One horse in a country where four- or six-horse teams were the rule was somewhat ludicrous. It was pathetic, too.

"Now, now! You needn't look that way! Kiski broke ten acres with that horse of his last spring. Got the ground in shape and got it seeded, too. The horse pulled and the old man pushed and, by golly, they got it in." There was respect, even admiration, in his voice.

"They have eight children, though," Mrs. Clark broke in. "The two oldest girls are doing housework in Lewistown."

Eight children. That meant three at home younger than the ones at school.

"Have they any cows?"

¹ *The Frontier*, March, 1929. Reprinted by permission of the *Frontier and Midland*.

"One, but she's dry now. It's pretty hard for them."

Miss Smith decided not to urge the Kiskis again to eat in the schoolhouse.

The Kiskis in school were painfully shy. Rudolph, the oldest, going on eleven, hid his timidity under a sullen demeanor. Once in a while, however, he could be beguiled to join in a game of "Pum-Pum-Pull-Away" or horseshoe pitching. He was a good pitcher. Margaret, next in age, expressed her shyness in wistfulness. Johnny, barely six, refused to speak. Never would he answer a question in class. Never a word did he utter to the children on the playground. He might, now and then, have made remarks to his sister and brother in Bohemian, but, if so, he wasn't ever caught making them. Yet he was by nature a happy child. When anything comical happened in school or something funny was said, he would laugh out loud with an especially merry, infectious laugh. It was plain that he observed and understood more than his usual behavior indicated. The teacher, mindful of her psychology texts, tried vainly again and again to utilize these occasions of self-forgetfulness by surprising him into speech.

At the beginning of the term in September every child had come to school barefoot. As the season advanced the other pupils, family by family, donned their footwear, but the Kiskis continued to arrive barefoot, although it was now late in October and getting cold.

"Why don't you wear your shoes?" "Aren't your feet cold?" "Haven't you got any shoes?"

With their bare goose-fleshed feet Rudolph, Margaret, and Johnny picked their way between the prickly pear cacti without answering. But it was plain to be seen that more and more the continued questioning and the curious staring at their bare legs and feet embarrassed them.

Gradually the weather grew colder. The cracked gumbo froze to cement. Still the Kiskis came barefoot to school.

Then the first snow fell. It was but a thin film. Disks of cactus and tufts of bunch grass stuck through. Yet it was heavy enough to show plainly the tracks of the Kiski children's naked feet.

One day when John and Margaret had planned to reach school just as the bell rang, to escape the inevitable and dreaded comments of the others, they miscalculated the time. All the children were on the porch watching as the Kiskis walked, heads down, toward the schoolhouse.

"I don't see how you can stand it!"

It was the irrepressible Teddy Kirk speaking. The others left

their remarks unspoken, for this time Margaret answered and there was defiance in her indistinct mumble.

"We like to go to school barefooted. We get there quicker that way."

She did not tell them that they had not come barefoot all the way; that at the hill nearest the schoolhouse they had stopped and undone the gunnysacks wrapped about their feet and legs and hidden them under a rock. When they went home they would put them on again, for no one else went their way.

But little Johnny wasn't so good at keeping his mouth shut at home as he was at school. He didn't know better than to tell that none of them had worn the gunnysacks *all* the day. Fortunately or unfortunately for the children, a little Old World discipline was exercised upon them. The next day they wore the gunnysacks *all* the way to school. They wore them all day, too.

Their schoolmates and their teacher after a while grew used to seeing the coarse, string-bound sacks, but the Kiskis never became used to wearing them. No longer did Rudolph take part in the games. Margaret grew sullen and unapproachable like him. On pleasant days when the girls strolled by twos and threes with their arms about each other Margaret stood alone in a corner against the wall. Sometimes they invited her to come with them, but she never answered. All recess she would stand there just looking at the ground. At last the girls quit asking her. Margaret made believe that she did not notice either them or their neglect. No longer did Johnny's laughter ring out in unexpected places. All three were creeping farther and farther into their shells of silence. Finally Rudolph ran away. After two days his father located him in a barn, where he had been hiding in the hayloft. Unless he had milked the cows in that barn he had had nothing to eat during his absence. He was brought home and made to go back to school.

In November the threshers came to Kiski's place. Because the field there was so small, they made that threshing their last job before pulling out of the country. Mr. Kiski hauled the wheat to Hilger and bought shoes and stockings for the children who attended school.

Other school children, the smaller ones especially, always proudly displayed their new shoes at school the first day they wore them. Several times that fall the teacher had been asked to admire the pretty perforations on the toes, the shiny buttons, or the colored tassels on the strings. But the Kiskis were almost as painfully conscious of their new footwear as they had been of the gunnysacks.

They arrived with faces darkly flushed, sat down immediately, and pushed their feet far back under their seats. The teacher had hoped that to be shod like others would gradually restore their former morale. She was mistaken.

Kiski's cow had come fresh. The children had butter on their bread now. Miss Smith heard about it. She had occasion to pass by the children as they stood eating and she saw that it was really true about the butter. Yet the Kiskis would not eat with the others. They continued to go out at noontime. If the weather was severely cold or stormy they ate in the hall, quickly. Then they would come in, without looking at anyone, and go to their seats.

As the four-month term drew to a close Miss Smith's heart ached for the Kiskis. They had not learned a great deal from their books; she had been unable to supply them with the many bare necessities they lacked; and their own keen realization of being different had made their attendance a torture. They were so unapproachable, too, that she had found little opportunity to show them her love and sympathy. She had had but one chance that she knew of to do so, and she was grateful for that one occasion, though it had not affected the Kiskis' silence nor changed in the least their subsequent conduct.

It came about in this way. Miss Smith had been late to school. There had been a heavy snowfall in the night and she had not had previous experience in breaking trail. If she had not been new in the country she would have known that wading three miles through knee-deep snow takes considerable time. When at length she reached the schoolhouse the Kiskis were there standing about the cold stove. All were crying — even Rudolph! They had been too miserably cold and numb to attempt building a fire for themselves. As soon as Miss Smith had the fire crackling merrily she took Johnny in her lap, undid the new shoes and stockings, and began to chafe the cold little feet. And when his crying still persisted she began telling "The Tar Baby." She had noticed early in the term that he particularly relished this tale. And sure enough, at the very first "Bim" of Br'er Rabbit's paw on the Tar Baby's cheek Johnny laughed through his tears right out loud — something he had not done for a month. Miss Smith decided to tell stories all day.

She felt justified in entertaining the Kiskis this way, for they were the only pupils who braved the roads that morning. She had a great fund of fairy tales and folk tales and a gift for telling them; also she had that day an audience whom professional entertainers might well have envied her. Johnny leaned against her

knee. She put one arm about Margaret, who stood on one side, and would have put the other about Rudolph on the opposite side had she dared. He was a boy and eleven. With shining eyes and open mouths they drank in "Cinderella," "Hansel and Gretel," "Snow White," "The Hag and the Bag," "Jack and the Beanstalk," "Colter's Race for His Life," and "Mowgli."

Only to replenish the fire and melt snow for drinking water did Miss Smith stop. Her audience was too timid and self-effacing to make any spoken requests, but after each happy ending their eyes clamored, "More, more!"

At noon the water on the top of the stove was boiling. Miss Smith put condensed milk and a little sugar in it and brought the hot drink to the Kiskis in the hall. For out there they had gone as soon as she announced that it was dinner time. They accepted with smiles and drank every drop, but without a word. Miss Smith, too, stayed in the hall to drink her tea with them. Then the storytelling went on again, until three o'clock in the afternoon, when the teacher bundled them up in some of her own wraps and sent them home.

Going back to her boarding place, stepping carefully in the tracks she had made in the morning, Miss Smith reflected that should the county superintendent ever learn of her program for the day she would be in for a reprimand. In such a case, she thought, she would defend herself on the grounds that since formalized education had failed noticeably to benefit the Kiskis, it was not altogether unreasonable to try a little informality. Anyhow, she was fiercely glad that the Kiskis' school term would include one happy day.

It was with sorrow and regret that Miss Smith made her way to the schoolhouse on the last day of the session. With the other pupils she had accomplished something in the way of progress, but the Kiskis she would leave embittered, shy, and more isolated than she had found them.

She had just reached the shack and barely had time to pile the kindling into the stove when she was aware of subdued noises in the hall. She thought absently that it was unusually early for the children to be arriving. When the door opened a crack to allow someone to peer in, she began to wonder what was going on. Then with a rush the three Kiskis were at the stove.

With her unmitten purple hands Margaret was thrusting something towards her. It was a small, square candy box of pristine whiteness. A wide pink silk ribbon ran obliquely across the top and was looped into a generous bow in the center.

"We brought you a present, Teacher," Margaret began breathlessly.

This time, however, Rudolph did not want his sister to be the chief spokesman. "There are fourteen pieces, Teacher. Two have something shiny around them. We looked."

And before Miss Smith had time to recover from this surprise a miracle came to pass. Johnny spoke, and he spoke in English!

"It is to eat, Teacher. It is candy."

Miss Smith said, "Thank you, children. It was very good of you to give me this."

She shook the stove grate vigorously. The ashes flew into her eyes. She had to wipe them.

"Open it, Teacher. Open it now."

The teacher took the box to her desk. The Kiskis followed and stood about her watching. There really were fourteen pieces. Johnny pointed out the two with tinfoil. Each of the fourteen reposed daintily in a little cup of pleated paper. It was a wonderful box and Miss Smith was lavish with praises of it.

She held the opened box out to them. "Take one," she invited; and as they made no motion, "please do."

The three black heads shook vigorously. Johnny's hands flew behind him.

"They are for you, Teacher," they protested. "You eat."

But Miss Smith couldn't eat just then. More than anything else she wanted to see the Kiskis enjoy the contents of that box themselves. She felt small and unworthy to accept their astounding offering. But again, how could she refuse to accept it and kill cruelly their joy in giving? It was a gift not to be lightly disposed of. An inspiration came.

"Would you care if I shared it? There is enough so that every child in school can have a piece. Johnny could pass it around when they all get here. Would you like that?"

"Yes, yes, yes." Their black eyes shone.

Johnny carried the box to his seat and sat down with it. Rudolph and Margaret hovered about the teacher, happy, eager, excited. Rudolph explained how it all came about.

"Anna came home from Lewistown last night. Margaret and I wrote her a letter once and told her to buy us a present for you. We were afraid she'd forget, but she didn't."

Teddy Kirk was coming. Rudolph and Margaret saw him and ran out on the porch.

"We brought candy for Teacher. You are going to get some, too. Johnny has it. Come and see!"

Teddy was too taken aback to say anything. They led him in easily. The pieces were counted again.

Other children came. Rudolph and Margaret met each new arrival before he got to the door. To each in turn Johnny exhibited the box and its contents. He did not mind being the center of attraction now. He made use of his new-found speech, too.

"I am going to pass it around," he told them. "When the bell rings I am going to pass it."

Rudolph and Margaret talked. They chattered. The other children kept still. They had to get used to these new Kiskis.

When the bell rang, a few minutes before time, everybody was in his seat. Johnny got up and passed the candy. Teacher saw to it that he got one of the shiny pieces.

Candy — candy of any kind — was a rare treat to everybody. These chocolates were very fresh. They had soft creamy centers. Some had cherries in them. The children had not known that sweets like these existed.

They took their time about the licking and nibbling. Delights such as these had to be given their just dues. There was no needless or premature swallowing. And to think that the Kiskis had provided it! The Kiskis were assuming importance.

The Kiskis ate candy, too. They beamed on everybody. They had had something to give and everybody thought their gift wonderful.

The sun shone. At recess the girls again walked about by twos and threes. Margaret walked with them. Teddy presented Rudolph with one of his horseshoes, and Rudolph began to pitch it. Edward, the other first-grader, found a string in his overalls pocket and promptly invited Johnny to be his horse. Johnny accepted.

He trotted; he paced; he neighed surprisingly like a horse. Then he kicked at the traces awhile.

"You should say, 'Cut it out,' " he instructed his driver.

That noon the Kiskis ate lunch in the schoolhouse.

ACTIVITY 15

Complete the story for which you have written an opening and some dialog. Test it by the standards on page 425. Revise, cut, revise, cut, and revise again. Before handing in your story check the grammatical correctness (Handbook, pages 500-534), the application of grammar to the improvement of style (Handbook, pages 492-499), the word choice (pages 592-617), and the spelling.

UNIT TWENTY-THREE

The One-Act Play

Qualities of a One-Act Play

THE ONE-ACT play is a short story in dramatic form. Instead of being read silently from a book, however, it is intended to be presented by actors before an audience. Like the short story, the one-act play must aim for a single unified impression. "It is," says a playwright, "a story of ones — one simple setting, one continuous, unbroken scene, one main character, one main incident, and one climax. A good one-act play leaves one clean-cut impression."

What Makes a Situation Dramatic?

Any situation is dramatic which can arouse the emotions of the audience. A conflict, physical or mental, between two or more characters or within the mind of one character usually arouses an emotional reaction in an onlooker. In the one-act play a conflict is revealed mainly through the actions of the characters, and partly through dialog. The elements of conflict are identical in the play and the short story.

Theme

Often, as indicated in an analysis of the short story, an idea comes in the form of a theme — some general truth which may be used as the subject of the play: Fortune is fickle; A stitch in time saves nine; Dishonesty doesn't pay. But the theme should be merely implied by the action, not drummed into the minds of the audience through constant repetition in the speeches of the characters.

The one-act play may be tragic — a character fails in what he sets out to do and unhappiness, ruin, or even death results. It may be comic — the hero, successful in what he sets out to



Photograph by Owen Reed, Courtesy of Scholastic, the American High School Weekly

High school pupils enjoy acting in plays written
by their classmates.

do, achieves happiness. Or it may be melodramatic — an exaggerated picture of right conquering wrong.

Plot

Theme alone is not sufficient. There must be a story or plot, presented dramatically, with beginning, middle, and end. Pantomime plays an important part. It has been said that a writer should not start to write speeches for his characters until the play is perfectly understandable to an audience in pantomime alone.

The beginning is occupied with introducing characters and explaining previous action through the speeches of characters. These preliminaries pave the way for the main action.

"The middle," as one playwright puts it, "depends for its interest on the ability of the author to swing the balance of power from one character to another." In the middle or main action the conflict takes place. The main action should reach a climax or turning point, followed swiftly but naturally by the end or result of the main action. But throughout, says George P. Baker in *Dramatic Technique*, the audience must feel "a compelling desire to know what will happen next."

The Master in the House¹

BY BETTY FITZGERALD

SCENE: *The kitchen of KATE BURKE's typical middle-class home. It is early evening, and the kitchen is flooded with warm light. The blinds are down, shutting out the windy dusk. There is a door U C,² elevated above the level of the floor and reached by two steps, which leads upstairs to the bedrooms. In the L wall, about center, is a door leading outside, with a curtained window above and below it. L C is a kitchen table with kitchen chairs above and right of it. In the R wall, down stage, is a door leading to another part of the house. Above the door is the kitchen*

¹ Copyright, 1934, by Scholastic Corporation. Copyright, 1934, by Betty Fitzgerald. Copies of the play may be obtained for 35 cents each from the Dramatic Publishing Company, 59 East Van Buren Street, Chicago, Illinois.

² *Up stage* (U) means away from the footlights; *down stage* (D), towards the footlights. *Right* (R) and *left* (L) are used in regard to the actor as he faces the audience. (C) means center.

stove. U R C is the kitchen sink. Below the door D R is an old armchair. There is a clock on the wall above the sink U R C, a cupboard U L C, and a large rocking chair R C. There may, also, be innumerable objects about suggesting the atmosphere of a kitchen.

AT RISE OF CURTAIN: KATE is working between the stove and sink, evidently preparing dinner. She is a large, comfortable-looking woman of middle age, with dark hair and blue eyes. She is dressed neatly in a gingham house dress and has a large apron tied around her waist. As she moves around the spoilt kitchen, she sings softly to herself. Her voice is filled with an undercurrent of — not exactly grief — perhaps resignation.

KATE. But come ye back, when summer's in the meadow,
Or when the valley's hushed and white with snow,
It's I'll be here —

[There is a knock on the door L. KATE breaks off with an exclamation of annoyance and then, wiping her hands on her apron, crosses to the door L.]

KATE. Now I wonder who could that be, at this hour? [She opens the door L.] How do you do? [Then she recognizes the figure.] Denny! Oh, Mother of God, it's my boy come back! Denny, darling, come in!

[DENNY enters L and stands just inside the doorway, a suitcase in his hand. He is a tall young Celt of about twenty-five, with a worn, nice grin. His suit is old and not too well pressed and he carries a dark hat. He is followed by ANNE. She is a pretty young girl of about twenty-three, with a worried look and manner. She wears a shabby suit and hat, which were originally of good cut and material, but are now plainly well worn. ANNE stands self-consciously in the doorway, unnoticed, while DENNY drops the suitcase above the door, sweeps KATE into his arms, and kisses her.]

DENNY. Two years is a long time, isn't it, Mother?

KATE [hugging DENNY roundly]. With never a word nor a letter from you, you young scamp!

DENNY [releasing KATE, holding her off, and grinning]. But I'm back for a visit now — if you'll have me.

KATE [indignantly]. Have you? Don't talk so foolish, Denny!

DENNY. And, Mother — [He turns to ANNE.] this is Anne — [There is pride in his voice.] my wife.

ANNE [putting out her hand timidly to KATE and stepping into the kitchen]. How do you do, Mrs. Burke?

KATE [startled at first, but now completely herself again, crossing warmly to ANNE]. Come here 'til I look at you. And don't you be calling

me "Mrs. Burke." Denny's wife is like one of my own. [*She kisses ANNE warmly and then stands back, her voice very gentle.*] You chose yourself a pretty wife, Denny, and I know I'll love her. [*Then, matter-of-factly.*] You must be tired out, the two of you, and it's that cold the wind would be to your bones. [*She puts her arm around ANNE and leads her to C.*]

[*ANNE and DENNY take off their wraps. KATE takes their wraps and goes out D R, returning immediately without them. ANNE sits gingerly right of the table L C. After a moment's hesitation DENNY sits down in the rocking chair R C. He sighs as he relaxes, and his face is white and drawn.*]

ANNE. It's so beautifully warm here.

KATE [*crossing from D R to C*]. It is that, with the fire going all day for the washing. Well, Denny, I don't know what I'm doing, I'm that excited. [*She stands C, gazing proudly at DENNY.*]

DENNY. I am, myself, Mother. It's been a long time.

KATE. It seems longer, Denny, when you're old.

DENNY. Listen to her, Anne! Old, with those eyes, and her hair still black as coal!

KATE [*with a pleasant shrug*]. It's all blarney. [*She crosses to the chair above the table L C and sits.*] Well now, I want to hear every little thing you've been doing. It's a queer feeling to be two weary years and not knowing what your own son's doing at all!

DENNY [*gently*]. I know, Mother. You see, I wouldn't write at first, and after a while, when I tried, I couldn't.

KATE. I understand.

DENNY. Mother, I'm sorry that I had to hurt you.

KATE [*lightly*]. Well now, if you hadn't, you wouldn't have met Anne, and I'm thinking I'd look a long way before I found a daughter-in-law I'd like better. [*She lays her hand gently on ANNE's shoulder.*]

ANNE [*her face glowing*]. Oh, thank you!

KATE [*rises and crosses to DENNY and gently strokes his hair*]. Come, tell me about yourself. And don't tell me you're well. I've eyes on me, and you look peaked, Denny.

DENNY [*throwing his head back, smiling up at KATE*]. I'm all right. Just a little tired. Do you want me to begin at the very first?

KATE. Yes, Denny, I've wondered.

[*KATE remains standing behind DENNY, her one arm lovingly placed about his shoulders. DENNY looks straight ahead as he tells his story.*]

DENNY. Well, after — that night, I went to Boston as I'd intended to. The job was still open, and I took it. I liked it — every bit as much as I had known I would. I found a little boarding house where they had fairly good meals and comfortable beds, and settled down. I was a little lonely at first, of course, and then one day I met Anne.

[DENNY's eyes meet ANNE's and the two young people smile bravely.]

DENNY [continuing]. We saved up a little money and got married, and that's the best thing that happened to me while I was gone, for after that everything was fine. We got a little apartment and some secondhand furniture, and got along splendidly. Anne's a grand cook. And then — [His face darkens and his voice drops low.] that's all, I guess. [He stares down at his feet.]

[There is a short pause. ANNE looks away. KATE looks at DENNY with shrewd, pitying eyes. Then, brightly, she breaks the silence.]

KATE [crossing C]. Well, now, isn't that fine? A good job and a wife at your age. — MISSOULA (MONTANA) HIGH SCHOOL

ACTIVITY I

1. Read the selection from *The Master in the House*, a student-written one-act play.
2. How much of the story does this selection tell you? What part of your information did you receive from the speeches of Kate? Of Anne? Of Denny? From action?
3. Are the characters skillfully introduced? Prove your points.

Characters

As in the short story, the one-act play should have one principal character and a few minor ones, all true to life and individualized. Unlike the short-story writer, the playwright must make his characters reveal themselves entirely by what they say, what others say to them or about them, and how they act. Kate's kindness to Anne, her gentleness and tact, her quick perception of Denny's true situation stamp her as a motherly, understanding woman. Make your characters real people. It is better to select types you know (high school boys and girls, mothers, fathers, storekeepers, people of your community) than bizarre and fantastic people.

Dialog

Next to action, dialog is the most important thing in the play. The speeches of the actors explain what has gone before, prepare for what is to follow, and reveal character. Make the sentences short, even clipped, like those of people in real life. Avoid cramming too much information into a speech; the audience will miss half you have to give, and your characters will seem stiff and unnatural. A fundamental rule many dramatists follow is, "One idea to the speech."

Although speeches in a one-act play cannot reproduce every word or phrase of daily life, they may be short, yet convincing, if you use specific and telling words and include only the necessary details. To avoid jerkiness, questions and comments by other characters serve as connecting links. Above all, every speech that is uttered should seem so typical of the person who is speaking that no one else in the play could possibly have said it. Study the speech of the people about you.

Beware of using dialect unless you are both thoroughly familiar with it and are also able to reproduce it so skillfully on paper that the actor will be able to interpret it convincingly. In *The Master in the House* the dialect, readily understandable, accurate, and consistently used, is a real asset.

Scenario

A scenario is a synopsis or outline of the play, the purpose of which is to clarify the whole play in the writer's own mind and to make the writer's wishes absolutely clear to the producer. First comes the cast of characters, each carefully described, then the time and place, the setting for the stage, the list of stage properties necessary, and finally a detailed explanation of the action by episodes, with a new episode every time a character enters or leaves. Unlike the play, the scenario may include description, narration, and characterization. A detailed plan of the action (entrances, exits, stage business) is also helpful. The completed scenario should be brief, clear, and well-proportioned, with stress on the important points of the story.

Stage Directions

Stage directions, as evidenced by *The Master in the House*, should be brief and concise, concerned chiefly with suggestions for the arrangement of the stage properties, the lighting, and the more important action. Properties should be simple, suggestive of time and place, and in keeping with the mood. Costumes should harmonize in style and be appropriate to the character. For the actor, the stage directions should be explicit and practical, concerned only with what cannot possibly be conveyed in the dialog: with pantomime, tone of voice, expression, gestures.

Manuscript

In writing the final draft of your play, refer to *The Master in the House* as a guide for form. Notice that in the dialog the names of the characters are written out, not abbreviated with initials. People are always referred to in the same way: Mrs. Burke as *Kate*, not *Mrs. Burke* at one time and *Kate* at another. Stage directions precede the speeches, are enclosed in brackets, and are underlined to indicate italics in print.

ACTIVITY 2

1. Around an interesting incident based on personal experience, school life, a newspaper clipping, or a story you have heard, build a story suitable for a one-act play. What is the theme? Is it tragedy? Comedy? Melodrama? What is the main incident? Who is the main character? What is the conflict behind the action?
2. Write a synopsis or scenario to clarify your ideas. Do you depend too much on dialog? Are there long, awkward pauses while necessary action is going on? Is there an element of suspense in the development of the action? Does the end quickly follow the climax?
3. Supply brief, pointed stage directions.
4. Write out the final draft of your play with careful attention to form.

UNIT TWENTY-FOUR

The Familiar Essay

Newspaper Essays

As you pick up your newspaper and read the daily opinions of Dorothy Thompson or the sports column of John Kieran, do you realize that you are reading an essay? Perhaps the word "essay" has always had a slightly bookish and forbidding sound to you. The fact is that editorials, sports comments, theater and book reviews, Broadway and Hollywood columns belong to the essay family. Indeed, even the broadcast of the radio commentator, who interprets the news, picks out the high lights, discusses problems, and editorializes, is a spoken essay.

The Familiar Essay

Of the familiar essay Mr. A. C. Benson says, "The true essay, then, is a tentative and personal treatment of a subject; it is a kind of improvisation on a delicate theme; a species of soliloquy, as if a man were to speak aloud the slender and whimsical thoughts that come into his mind when he is alone on a winter evening before a warm fire, and, closing his book, abandons himself to the luxury of genial reverie." He adds that the familiar essay is natural, clear, and rambling.

Someone has called "I" the most interesting subject in the world; "You," the second in interest; and "the Rest," a poor third. Because we enjoy not only talking about ourselves but also hearing the other fellow talk about himself, the personal note in the informal essay is one of its attractive features. The successful informal essayist writes as one talks to his friend, and is so good-natured, fair, frank, reasonable, and entertaining that his readers come to know him. They learn of his whims, foibles, experiences, blunders, visions, likes, dislikes, and prejudices; feel his mood; and sense his personality.

The Idea

To write an informal essay one needs to have an interesting or unusual idea and to tell it skillfully. Of the subject matter Charles S. Brooks says, "Pieces of this and that, an odd carrot, as it were, a left-over potato, a pithy bone, discarded trifles, are tossed in from time to time to feed the composition."

The idea must be the cornerstone on which rests the complete structure of the essay. No matter what digressions the writer may make later on, he must at length return to his original thought and make the reader feel that it permeates the entire work. Since the general idea or theme is so important, it should be introduced near the beginning of the essay.

Style

Often the style of the essay holds the chief interest of the reader. It should be adapted to the subject and mood, and may be light and humorous as in "Thoughts on Fuel Saving," or sober and reflective. One good test of the effectiveness of an essay's style is reading it aloud. If it has the cordial, intimate, sincere tone of good conversation, it is good essay style.

The essay is perhaps the literary form which needs the most polishing. To express skillfully an interesting or unusual idea takes time. Brooks says, "Essayists, as a rule, chew their pencils." Variety in sentence structure, in paragraph structure and length, and in vocabulary and phrase is the keynote. When writing your own essays, use your dictionary freely, and consult Roget's *Thesaurus of English Words and Phrases* and a good dictionary of synonyms when you find that you have fallen into commonplace words and hackneyed phrases.

ACTIVITY I

1. What does the following essay reveal about the author? What are his "whims, foibles, experiences, blunders, visions, likes, dislikes, and prejudices"?
2. What is the author's main purpose — to instruct, convince, amuse, or explain?

3. Why does the choice of subject go well with his purpose?
4. When do you first begin to suspect the author's aim?
5. Find examples of humor scattered throughout the essay.
6. What characteristics peculiar to Benchley enable you to distinguish him from other essayists?

Thoughts on Fuel Saving¹

BY ROBERT BENCHLEY

Considerable space has been given in the magazines and newspapers this winter to official and expert directions on How to Run Your Furnace and Save Coal — as if the two things were compatible. Some had accompanying diagrams of a furnace in its normal state, showing the exact position of the arteries and vitals, with arrows pointing in interesting directions, indicating the theoretical course of the heat.

I have given some time to studying these charts, and have come to the conclusion that when the authors of such articles and I speak the word "furnace," we mean entirely different things. They are referring to some idealized, sublimated creation; perhaps the "furnace" which existed originally in the mind of Horace W. Furnace, the inventor; while, on the other hand, I am referring to the thing that is in my cellar. No wonder I can't understand their diagrams.

For my own satisfaction, therefore, I have drawn up a few regulations which I *can* understand, and have thrown them together most informally for whatever they may be worth. Anyone else who has checked up the official furnace instructions with Life as it really is and has found something wrong somewhere may go as far as he likes with the results of my researches. I give them to the world.

Saving coal is, just now, the chief concern of the householder, for we are now entering that portion of the solstice when it is beginning to be necessary to walk some distance into the bin after the coal. When first the list of official admonitions was issued, early in the season, it was hard to believe that it would ever be needed. The bin was so full that it resembled a drugstore window piled high with salted peanuts. (As a matter of actual fact, there is probably nothing that coal looks *less* like than salted peanuts, but the effect of tremendous quantity was the same.) Adventurous pieces were fairly popping out of confinement and rolling over the

¹ Reprinted from *Of All Things* by permission of the publisher, Henry Holt and Company.



Courtesy of Harper & Brothers

Robert Benchley, author of humorous essays,
appears the wit in action.

cellar. It seemed as if there were enough there to give the *Leviathan* a good run for her money and perhaps take her out as far as Bedloe Island. A fig for coal-saving devices!

But now the season is well on, and the bad news is only too apparent. The householder, as he finds himself walking farther and farther into the bin after the next shovelful, realizes that soon will come the time when it will be necessary to scrape the leavings into a corner, up against the side of the bin, and to coal his fire, piece by piece, between his finger and thumb, while waiting for the dealer to deliver the next load, "right away, probably today, tomorrow at the latest."

It is therefore essential that we turn constructive thought to the subject of coal conservation. I would suggest, in the first place, an exact aim in shoveling coal into the fire box.

By this I mean the cultivation of an exact aim in shoveling coal into the fire box. In my own case (if I may be permitted to inject the personal element into this article for one second), I know that it often happens that, when I have a large shovelful of coal in readiness for the fire, and the door to the fire box open as wide as it will go, there may be, nevertheless, the variation of perhaps an eighth of an inch between the point where the shovel should have ended the arc in its forward swing and the point at which it actually stops. In less technical phraseology, I sometimes tick the edge of the shovel against the threshold of the fire box, instead of shooting it over as it should be done. Now, as I usually take a rather long, low swing, with considerable power behind it (if I do say so), the sudden contact of the shovel with the threshold results in a forceful projection of many pieces of coal (and whatever else it is that comes with the coal for good measure) into all corners of the cellar. I have seen coal fly from my shovel under such circumstances with such velocity as to land among the preserves at the other end of the cellar and in the opposite direction from which I was facing.

Now this is obviously a waste of coal. It would be impossible to stoop all about the cellar picking up the vagrant pieces that had flown away, even if the blow of the shovel against the furnace had not temporarily paralyzed your hand and caused you to devote your entire attention to the coining of new and descriptive word pictures.

I would suggest, for this trouble, the taking of a "stance" in front of the fire box, with perhaps chalk marking for guidance of the feet at just the right distance away. Then a series of preparatory swings, as in driving off in golf, first with the empty shovel,

then with a gradually increasing amount of coal. The only danger in this would be that you might bring the handle of the shovel back against an ash can or something behind you and thus spill about as much coal as before. But there, there — if you are going to borrow trouble like that, you might as well give up right now.

Another mishap of a somewhat similar nature occurs when a shovelful of ashes from under the grate is hit against the projecting shaker, causing the ashes to scatter over the floor and the shoes. This is a very discouraging thing to have happen, for, as the ashes are apt to contain at least three or four pieces of unburnt coal, it means that those pieces are as good as lost unless you have time to hunt them up. It also means shining the shoes again.

I find that an efficacious preventive for this is to take the shaker off when it is not in use and stand it in the corner. There the worst thing that it can do is fall over against your shins when you are rummaging around for the furnace bath-brush among the rest of the truck that hangs on the wall.

The shaker is, however, an important factor in keeping the furnace going, for it is practically the only recourse in dislodging clinkers that have become stuck in the grate — that is, unless you can kick the furnace hard enough to shake them down. I have, in moments when, I am afraid, I was not quite myself, kicked the furnace with considerable force, but I never could see that it had any effect on the clinker. This, however, is no sign that it can't be done. I would be the first to wish a man well who did it.

But ordinarily the shaker is the accepted agent for teaching the clinker its place. And, in the fancy assorted coal in vogue this season (one third coal, one third slate, and one third rock candy), clinkers are running the combustible matter a slightly better than even race. This problem is, therefore, one which must be faced.

I find that a great deal of satisfaction, if not tangible results, can be derived from personifying the furnace and the recalcitrant clinker, and endowing them with human attributes, such as fear, chagrin, and susceptibility to physical and mental pain. In this fanciful manner the thing can be talked to as if it were a person, in this way lending a zest to the proceedings which would be entirely lacking in a contest with an inanimate object.

Thus, when it is discovered that the grate is stuck, you can say, *sotto voce*:

"Ho, ho! you —! So that's your game, is it?"

You then seize the shaker with both hands and give it a vicious yank, muttering between your teeth:

"We'll see, my fine fellow! We'll see!"

This is usually very effective in weakening the morale of the clinker, for it then realizes right at the start that it is pitted against a man who is not to be trifled with.

This should be followed by several short and powerful yanks, punctuated on the catch of each stroke with a muttered: "You —!"

If you are short of wind, the force of this ejaculation may diminish as the yanks increase in number, in which case it will be well to rest for a few seconds.

At this point a little strategy may be brought to bear. You can turn away, as if you were defeated, perhaps saying loudly, so that the clinker can hear: "Ho-hum! Well, I guess I'll call it a day," and pretend to start upstairs.

Then, quick as a wink, you should turn and leap back at the shaker, and, before the thing can recover from its surprise, give it a yank which will either rip it from its moorings or cause your own vertebrae to change places with a sharp click. It is a fifty-fifty chance.

But great caution should be observed before trying these heroic measures to make sure that the pins which hold the shaker in place are secure. A loosened pin will stand just so much shaking, and then it will unostentatiously work its way out and look around for something else to do. This always causes an awkward situation, for the yank next following the walkout of the pin, far from accomplishing its purpose of dispossessing the clinker, will precipitate you over backward among the ash cans with a viciousness in which it is impossible not to detect something personal.

Immediately following such a little upset to one's plans, it is perhaps the natural impulse to arise in somewhat of a pet and to set about exacting punitive indemnities. This does not pay in the end. If you hit any exposed portion of the furnace with the shaker the chances are that you will break it, which, while undoubtedly very painful to the furnace at the time, would eventually necessitate costly repairs. And, if you throw coal at it, you waste coal. This, if you remember, is an article on how to save coal.

Another helpful point is to prevent the fire from going out. This may be accomplished in one way that I am sure of. That is, by taking a book, or a ouija board, or some other indoor entertainment downstairs, and sitting two feet away from the furnace all day, being relieved by your wife at night (or, needless to say, *vice versa*). I have never known this method of keeping the fire alive to fail, except when the watcher dropped off to sleep for ten or fifteen

minutes. This is plenty of time for a raging fire to pass quietly away, and I can prove it.

Of course, this treatment cuts in on your social life, but I know of nothing else that is infallible. I know of nothing else that can render impossible that depressing foreboding given expression by your wife when she says: "Have you looked at the fire lately? It's getting chilly here," followed by the apprehensive trip downstairs, eagerly listening for some signs of caloric life from within the asbestos-covered tomb; the fearful pause before opening the door, hoping against hope that the next move will disclose a ruddy glow which can easily be nursed back to health, but feeling, in the intuitive depths of your soul, that you might just as well begin to crumple up last Sunday's paper to ignite, for the Grim Reaper has passed this way.

And then the cautious pull at the door, opening it inch by inch, until the bitter truth is disclosed — a yawning cavern of blackness with the dull, gray outlines of consumed coals in the foreground, a dismal double play: ashes to ashes.

These little thoughts on furnace tending and coal conservation are not meant to be taken as in any sense final. Someone else may have found the exact converse to be true; in which case he would do well to make a scientific account of it as I have done. It helps to buy coal.

Self-criticism of a Familiar Essay

1. *Will my reader share the full flavor and significance of my idea?*
2. *Have I particularized, expanded, illustrated sufficiently?*
3. *Is it easy to see how my ideas are related?*
4. *Have I chosen the most appropriate words?*
5. *Is my style easy and conversational?*
6. *Have I enriched the essay with quotations, allusions, experiences, comparisons, and figures of speech?*
7. *Are my sentences and paragraphs varied?*
8. *Have I revised and polished to make my ideas and expression clear and interesting?*

ACTIVITY 2

Write an informal essay on a topic suggested by the half title, "The Art of —." Supply the rest of the title — for example, "The Art of Getting into Trouble," "The Art of Entertaining Children,"

"The Art of Cleaning House." Be gay, sprightly, humorous. When you finish your essay read it to your family or a friend.

ACTIVITY 3

Write an informal essay on a topic of your own choice, but choose one that gives you a chance to write about your experience, observation, reading, or reflection. The topics listed below may suggest ideas and experiences which are of interest to you and in which you can interest others. Write brightly and entertainingly, but don't attempt to imitate Robert Benchley. In your revision apply the eight standards in the Self-criticism Chart on page 448.

- | | |
|---------------------------------|------------------------------|
| 1. Dreams | 21. Radio advertising |
| 2. Family expectations | 22. On wearing new clothes |
| 3. Young experimenters | 23. Overnight cabins |
| 4. Ho, for camp! | 24. Camping during a storm |
| 5. Eavesdropping | 25. Mountain-climbing |
| 6. On erasing boards | 26. The uses of adversity |
| 7. A quiet afternoon with baby | 27. In defense of rainy days |
| 8. Table conversation | 28. Losing things |
| 9. Shoes | 29. Kid brothers |
| 10. Movies | 30. Novice in the kitchen |
| 11. On hobbies | 31. Just a dog |
| 12. Applying for a position | 32. Shopworn excuses |
| 13. On chewing gum | 33. The "road hog" |
| 14. My changing literary tastes | 34. Practical jokers |
| 15. How I judge a book | 35. On buses |
| 16. Back-seat driving | 36. Is chivalry dead? |
| 17. On handshakes | 37. Bargain-hunting |
| 18. On sandwiches | 38. It isn't done |
| 19. The radio | 39. Secondhand textbooks |
| 20. On keeping a diary | 40. Fingernail decoration |

UNIT TWENTY-FIVE

Poetry

What Poetry Is

TO WORDSWORTH poetry is "the spontaneous overflow of powerful feelings." Poe defines poetry as "the rhythmic creation of beauty." An easily remembered definition of poetry is "pictures set to music." Some poems, like Poe's "The Bells," we remember chiefly for their haunting music; others, like Coleridge's "The Ancient Mariner," for their vivid pictures. The four elements of poetry are pictures, emotion, idea, and music.

Why Write Verse?

A person who plays the piano and golf derives from an excellent piano recital or golf game keener enjoyment than the one who has never practiced these arts. Nothing trains appreciation more than steadfast practice of an art. So the pupil who learns to write verse gets fun out of the practice, gains skill in reading and appreciating good poetry, and will be able to write real poetry if he has beautiful ideas, pictures, or emotions to express.

What to Write About

A poet must have keen senses to see, hear, feel, smell, and taste the beautiful about him — the beautiful in the commonplace. And most poets, as has been said of Homer, "look long at a thing." "Look into it," says Tyndall, "till it becomes luminous."

Notice the appeal to sight, feeling, smell, and taste in Rupert Brooke's "The Great Lover":

These I have loved:

White plates and cups, clean-gleaming,
Ringed with blue lines; and feathery, faery dust;
Wet roofs, beneath the lamplight; the strong crust

Of friendly bread; and many-tasting food;
 Rainbows; and the blue bitter smoke of wood;
 And radiant raindrops couching in cool flowers;
 And flowers themselves, that sway through sunny hours,
 Dreaming of moths that drink them under the moon;
 Then, the cool kindness of sheets, that soon
 Smooth away trouble; and the rough male kiss
 Of blankets; grainy wood; live hair that is
 Shining and free; blue-massing clouds; the keen
 Unpassioned beauty of a great machine;
 The benison of hot water; furs to touch;
 The good smell of old clothes; and other such —
 The comfortable smell of friendly fingers,
 Hair's fragrance, and the musty reek that lingers
 About dead leaves and last year's ferns. . . .¹

The poet is imaginative, sympathetic; he can put himself in the place of the other fellow; he can get inside another person, even an animal or a flower, and see life from another point of view. "If a sparrow come before my window," Keats once said, "I take part in its existence, and pick about the gravel."

Originality consists in presenting an idea sincerely from a fresh point of view. Shun sentimentality, empty prettiness, and imitation. Avoid topics beyond your reach; find your subject in the daily life about you.

ACTIVITY I

What sense is appealed to in each of these passages? Does any selection appeal to two senses? What?

1. Thro' her own side she felt the sharp lance go. — TENNYSON
2. I heard the ripple washing in the reeds,
 And the wild water lapping on the crag. — TENNYSON
3. The bare black cliffs clang'd round him, as he based
 His feet on juts of slippery crag that rang
 Sharp-smitten with the dint of armed heels. — TENNYSON
4. So all day long the noise of battle roll'd
 Among the mountains by the winter sea. — TENNYSON
5. Music, when soft voices die,
 Vibrates in the memory —
 Odors, when sweet violets sicken,
 Live within the sense they quicken. — SHELLEY

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Images

"The moon was a ghostly galleon tossed upon cloudy seas."
 "His eyes were hollows of madness, his hair like moldy hay."
 Both examples from Alfred Noyes's "The Highwayman" are vivid, compressed images that outlast whole paragraphs of description. Why? What is the basis of their power? Here the poet has made with vigor comparisons that the ordinary individual would fail to see. The moon is a galleon, a ghostly galleon — not a prosy satellite of the earth. It "rides" the clouds as though it were a ship. To see similarity in seemingly dissimilar objects is true poetic insight.

The simile, the metaphor, personification, and metonymy make comparisons and appeal to the imagination by painting pictures. Metonymy is a figure of speech in which one word is used for another which it suggests — for example, Respect gray hairs (age); All hands (men) on deck! Carl Sandburg sees the fog come "on little cat feet"; Walter de la Mare pictures a dog asleep in the moonlight "with paws of silver"; to Muriel Nesbit in a handful of seeds "a forest lies asleep"; daffodils in the breeze appeared to Wordsworth to be "tossing their heads in sprightly dance."

ACTIVITY 2

Write briefly but imaginatively and pictorially on a topic of your own choice. Use comparisons freely. One class wrote on the following topics:

- | | |
|-------------------------------|--------------------------------|
| 1. Clouds | 14. Wet streets |
| 2. A thunderstorm | 15. The playful moon |
| 3. A rose | 16. The subway train |
| 4. Morning | 17. New York from a ferry-boat |
| 5. The plowman | 18. Night |
| 6. The Great Stone Face | 19. Rain |
| 7. Silence | 20. The radio |
| 8. A headache | 21. My brother |
| 9. The crowd at the ball game | 22. Street lights |
| 10. Poppies | 23. Leaves in autumn |
| 11. Fog | 24. America |
| 12. Through a train window | 25. My mother's hands |
| 13. Labor Day | |

Beautiful Words

The most powerful emotions are evoked by the simplest words. The Anglo-Saxon word *home* has much more strength, many more pleasant associations, than the newer word *mansion*. Read Robert Frost's poetry to observe how he achieves profound effects by simplicity.

Expressions which were fresh and beautiful when first used by earlier poets have been copied by poets and verse writers until they are lifeless and trite. These hackneyed poetic expressions — "dainty face," "weeping heaven," "wind-tossed waves," "red as a rose," "winding way," "dewy earth," "silvery moon," "ruby lips," "starry eyes," "raven tresses," "rosy sunset" — are called *clichés* and are avoided by present-day poets. Get rid of such shopworn phrases by thinking out direct, pointed, original, picture-making words.

Avoid also archaic words like *betwixt*, *peradventure*, *quoth*, and *perchance*; poeticisms like *ere* and *beauteous*; clumsy, roundabout, or ungrammatical expressions; and other liberties with the language which are sometimes explained as "poetic license" but which are rarely found in the work of the best contemporary poets.

Idea

Although not usually expressed as simply and directly as in prose, the idea or thought behind the poem is an important element. In "After Blenheim" Robert Southey wishes to suggest the horror and stupidity of war. He does this, not by asserting his attitude boldly, but rather by subtle suggestion in the words of Peterkin, who is not misled by catch phrases about the "famous victory." The last stanza of the poem follows. Peterkin's grandfather is just finishing his story of the battle.

"And everybody praised the Duke
Who this great fight did win."
"But what good came of it at last?"
Quoth little Peterkin.
"Why, that I cannot tell," said he,
"But 'twas a famous victory!"



Courtesy of Robert Frost and Middlebury College

Simplicity of word choice and a conversational tone
characterize Robert Frost's poetry.

Emotion

Wordsworth declared, "Poetry is emotion recollected in tranquillity." Notice the importance of the word "emotion." The poet seldom writes a great poem without being deeply stirred, but he doesn't write in the white heat of his joy or anger. He waits until his calmer self has had the opportunity of revising the first impressions.

The Music of Poetry

Rhythm is found everywhere about us in nature and life: the beat of the heart, the tick of the clock, the rain pattering on the roof, the *left-right* of marching soldiers, the *one-two* or *one-two-three* of music and dancing, the *ta-rum, ta-rum, ta-rum-tum-tum* of the drum, the tolling of a church bell, the clang of a fire bell, the moaning of the wind in the trees, the alternation of the seasons and of day and night, the rise and fall of a wave, the ebb and flow of the tide. Because of rhythm children enjoy hearing poetry which they don't understand. Rhythm in speech and writing is a pleasing or tuneful arrangement of the accented and unaccented syllables.

Meter

When the rhythm is regular and conforms to a definite pattern, we say the line has *meter*. Each metrical line, or verse, is composed of *feet*, groups of recurring accented and unaccented syllables.

The commonly used feet are —

Name	Adjective Form	Accent	Example
iambus	iambic	∪ ∙ (ta <u>tum</u>)	Ma <u>rie</u>
anapest	anapestic	∪ ∪ ∙ (ta ta <u>tum</u>)	to the br <u>ave</u>
trochee	trochaic	∙ ∪ (<u>tum</u> ta)	Ma <u>ry</u>
dactyl	dactylic	∙ ∪ ∪ (<u>tum</u> ta ta)	Ma <u>ri</u> on

Dactyl is from the Greek word meaning *finger*. A finger has three bones, one longer than either of the others.

Feet used less frequently are —

Name	Accent	Example
pyrrhic	∪ ∪ (ta ta)	of the
spondee	˙ ˙ (túm túm)	white dawn
amphibrach	∪ ˙ ∪ (ta túm ta)	uncertain

ACTIVITY 3

List ten iambic words, ten trochaic words, and ten dactylic words.

The Number of Feet in a Verse

A verse is made up of one or more feet, and is named according to the type and number of feet. A verse having five iambic feet is called *iambic pentameter*.

They ál | so serve | who on | ly stand | and wait.

Name	Number of Feet in Line	Name	Number of Feet in Line
monometer	1	tetrameter	4
dimeter	2	pentameter	5
trimeter	3	hexameter	6

The most popular meters are tetrameter and pentameter.

The Effect of Each Foot

Each foot has a different rhythmic effect. The iambus has been called the walking foot; the trochee, running; the anapest, galloping; and the dactyl, waltzing. The iambus is bold, masculine; the trochee is gentle, sweet, feminine.

Coleridge describes poetically the use or effect of each foot:

Trochee trips from long to short;
From long to long in solemn sort
Slow Spondee stalks, strong foot, yet ill able
Ever to come up with Dactyl trisyllable.
Iambics march from short to long;
With a leap and a bound the swift Anapests throng.

Notice the "leap and bound" of "swift Anapest" in Browning's "How They Brought the Good News from Ghent to Aix":

I sprang to the stirrup, and Joris, and he;
I galloped, Dirck galloped, we galloped all three.

In "Boot and Saddle," Browning makes use of quick "Dactyl trisyllable":

Rescue my castle before the hot day
Brightens to blue from its silvery grey.

Notice the "tripping" of "Trochee":

Then the little Hiawatha
Learned of every bird its language. — LONGFELLOW

ACTIVITY 4

Discuss the meter of Noyes's "The Barrel-Organ" or "The Highwayman," Longfellow's "Hiawatha" or "Evangeline," Byron's "The Destruction of Sennacherib," Hood's "The Bridge of Sighs," Stevenson's "Requiem," Markham's "Lincoln, the Man of the People," Moore's "A Visit from St. Nicholas," Tennyson's "The Passing of Arthur" or "The Bugle Song," Gray's "Elegy," Wordsworth's "Daffodils" or "Reverie of Poor Susan," Masfield's "Cargoes" or "Sea Fever," De la Mare's "The Listeners," or another poem. What is the meter? Does it help to express the thought or feeling? How? Illustrate or prove your statements.

Variations

A verse lacking the last syllable is called *catalectic*.

Háte, and | pride, and | féar.

If an extra syllable is added at the end of the line, the verse is *hypercatalectic*. The added syllable is a *weak* or *feminine* ending.

The down | y clouds | go soft | ly steal | ing.

These and similar variations in the metrical scheme prevent monotony, make the verse more musical, and help the poet to express his thought and feeling.

The occasional adding or omitting of an unaccented syllable does not interfere with the rhythm but may give a leap or a bound to the line. Hence feet with the accent on the first syllable or on the last syllable are interchanged freely.

An anapest for an iambus —

And Gár | eth went | and hóv | ering round | her chair.

An iambus for an anapest —

Ī turned | ĩn mŷ sad | dle and made | the girth tight.

A dactyl for a trochee —

Manŷ a | gallant | gay dō | mēstic.

A trochee for a dactyl —

Dīd nōt em | bellish the | thēme nōr ar | rāy it in | beautiful | phrases.

The substitution of a foot with the accent on the first syllable for one with the accent on the last syllable or vice versa is commonly restricted to the first foot of the line or the foot after a pause.

A trochee for an iambus —

1. Wīsh | ĩng mē līkē | tō ōne | mōre rīch | ĩn hōpe.
2. Ā gōld | ĩn clāsp, | clāspīng | ā shred | of gōld.

Another way to represent the meter of these lines is —

1. Wīsh | ĩng mē līkē | tō ōne | mōre rīch | ĩn hōpe.
2. Ā gōld | ĩn clāsp, | clāsp | ĩng ā shred | of gōld.

Not infrequently, to emphasize a word a poet omits an unaccented syllable or syllables. The omission is indicated by a pause.

Break, | break, | break
Ōn thy cōld | gray stōnes, | Ó sea.

Scansion

Scansion is dividing a verse into its feet. To scan a line mark first the accents of words of two or more syllables. Then mark monosyllables that are clearly emphatic. Usually these accents will give you a clue to the verse pattern or the prevailing foot.

Example

But mērcy is abōve this scēpter'd swāy.

Mer, *bove*, and *scep* are the accented syllables of the words of two syllables; *sway* is an important noun. The meter of the line is iambic pentameter.

Sometimes, as was illustrated on page 458, two scansiones are correct.

ACTIVITY 5

Scan the following, and after each line name the verse.

Example

When^ˈ shall[˘] | we^ˈ three[˘] | meet^ˈ a[˘] | gain^ˈ? (Trochaic tetrameter catalectic)

1. It is an ancient Mariner,
And he stoppeth one of three.
"By thy long gray beard and glittering eye,
Now wherefore stopp'st thou me?" — COLERIDGE
2. The Assyrian came down like the wolf on the fold. — BYRON
3. Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore.
— POE
4. It is not meet you know how Caesar loved you. — SHAKESPEARE
5. Teach him that states of native strength possessed,
Though very poor, may still be very blessed. — GOLDSMITH
6. I turned in my saddle and made the girth tight,
Then shortened each stirrup, and set the pique right.
— BROWNING
7. The quality of mercy is not strained. — SHAKESPEARE
8. Live pure, speak true, right wrong, follow the king. — TENNYSON
9. Chanting of labor and craft, and of wealth in the pot and the garner. — KINGSLEY
10. Have you read in the Talmud of old,
In the Legends the Rabbins have told. — LONGFELLOW
11. If you have tears, prepare to shed them now. — SHAKESPEARE
12. The curfew tolls the knell of parting day. — GRAY

Rime

Rime is a similarity of sound, usually at the ends of lines.
Words which rime perfectly have —

1. Accent on the riming syllables
2. The same vowel sounds in the accented syllables
3. The same sounds after this vowel sound
4. Different consonant sounds before this vowel sound

Rime is a matter of pronunciation or sound, not of spelling. *Laid, shade; hate, weight; kite, tight; pealing, reeling; nation, exclamation; gleaming, seeming; laugh, giraffe; after, laughter* rime; *dough, cough; divine, routine; prey, key; map, hat; pain, flame* do not. Occasionally we find such imperfect rimes as *given, heaven; shadow, meadow; earth, hearth; bare, are; move, rove; real, steal; love, move; never, river*.

Single (or masculine) *rime* consists of one riming syllable — *sound, found; double* (or feminine) *rime*, of two — *shaken, waken; triple rime*, of three — *tenderly, slenderly*. In double or triple rime the riming syllables may be in two or three words — *brink of it, think of it*.

ACTIVITY 6

Write eight words which rime with each of the following:

chain	fear	glance	keen	roar
fade	flight	grant	rent	slate

Example

guide — hide, wide, side, ride, glide, died, lied, tied, vied, eyed,
replied, divide, decide, abide, allied, relied, subside, provide,
deride, collide

Blank Verse

Blank verse is verse without rime. Shakespeare wrote usually in unrimed iambic pentameter, a dignified, noble verse form, suitable for the expression of the loftiest ideas.

Alliteration

Alliteration is the repetition of the same initial sound in words closely following each other.

Then star nor sun shall waken,
Nor any change of light;
Nor sound of waters shaken
Nor any sound or sight. — SWINBURNE

Here Swinburne uses the *s*-sound effectively to suggest the hushed silence of the long sleep of death.

Onomatopoeia

Moan of doves in immemorial elms
And murmuring of innumerable bees. — TENNYSON

By the proper selection and placement of the words Tennyson, a master of music in poetry, knew how to suggest the sounds described. Sound and sense are so beautifully blended that a person who knows nothing of the English language could almost see the picture. This device, combination of sound and sense, is called *onomatopoeia*. Some onomatopoeic words are: *bang, bubble, buzz, cackle, clang, clash, clatter, drowsy, grate, gurgle, hiss, howl, murmur, plunge, roar, rumble, splash, tap, whistle, whizz.*

ACTIVITY 7

Is onomatopoeia used skillfully in each of the following? Prove your answer.

1. Oilily bubbled up the mere. — TENNYSON
2. When Ajax strives some rock's vast weight to throw,
The line too labors, and the words move slow. — POPE
3. The sails did sigh like sedge. — COLERIDGE
4. No more! Alas, that magical sad sound
Transferring all! — POE
5. Bang-whang-whang goes the drum, tootle-te-tootle the fife.
— BROWNING
6. The ice was here, the ice was there,
The ice was all around;
It cracked and growled, and roared and howled,
Like noises in a swound! — COLERIDGE

Stanzas

A *stanza* is a regular combination of two or more verses.
A *couplet* is a stanza containing two rhyming lines.

What wonder if Sir Launfal now
Remembered the keeping of his vow? — LOWELL

A *quatrain* is a stanza of four verses.

About, | about, | in reel | and rout
 The death- | fires danced | at night;
 The wa | ter, like | a witch |'s oils,
 Burnt green | and blue | and white. — COLERIDGE

This quatrain, made up of iambic tetrameter alternating with iambic trimeter, is the typical ballad stanza. The second and fourth lines rime.

The pattern of the ballad stanza is:

ta túm, ta túm, ta túm, ta túm
 ta túm, ta túm, ta túm
 ta túm, ta túm, ta túm, ta túm
 ta túm, ta túm, ta túm

Because of the simple meter and single rime this stanza is easy to write. Its rapid movement and varied lines make it suited to storytelling.

ACTIVITY 8

Write a ballad stanza about one of your classmates or friends. Make it humorous if you like, but kindly.

Example

A lot of things still puzzle us,
 That Herman's done and said,
 But most of all — in history class
 Why do his ears get red?

ACTIVITY 9

Write a ballad about a school subject, a person, or a school happening, or tell a biblical, Robin Hood, or other story in ballad form. Write, for example, the ballad of the lunchroom, the football game, the excursion, the assembly, the study hall, examinations, the annual play, a ride, a hike, or an adventure.

The following quatrain illustrates another rime scheme. The *abab* shows that the first line rimes with the third, and the second with the fourth.

Full many a gem of purest ray serene,	<i>a</i>
The dark unfathomed caves of ocean bear;	<i>b</i>
Full many a flower is born to blush unseen,	<i>a</i>
And waste its sweetness on the desert air.	<i>b</i>

Five quatrain rime schemes are favorites: (1) *abab*; (2) *abba*; (3) *aabb*; (4) *aaba*; and (ballad stanza on page 461) *abcb*. The last line must figure in the riming. By varying the rime scheme and the metrical pattern poets construct a great variety of quatrains.

Limerick

The *limerick*, an absurd five-line poem with an unexpected snap or twist in the fifth line, is easy to write. Lines 1, 2, and 5 are anapestic trimeter and rime; lines 3 and 4, anapestic dimeters, also rime. The pattern is —

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  ∪ ∪ ∘ | ∪ ∪ ∘ | ∪ ∪ ∘ a
  ∪ ∪ ∘ | ∪ ∪ ∘ | ∪ ∪ ∘ a
      ∪ ∪ ∘ | ∪ ∪ ∘      b
      ∪ ∪ ∘ | ∪ ∪ ∘      b
  ∪ ∪ ∘ | ∪ ∪ ∘ | ∪ ∪ ∘ a

```

Anywhere in the pattern an iambus (∪′) may be substituted for an anapest (∪∪∘).

There was a young lady of Niger
 Who smiled as she rode on a Tiger;
 They came back from the ride
 With the lady inside,
 And the smile on the face of the Tiger.

Limerick written by pupil

There was a young man from Lyme
 Who never arrived on time.
 One day he was late
 And was hit by a freight,
 And now he's the late Mr. Thyme.

ACTIVITY 10

If you have never written a limerick, you have missed some good fun. Write two limericks about people you know, have seen, have heard of, or have read about.

Cinquain

A *cinquain* is a poem of five unrimed lines, with one foot in the first line, two in the second, three in the third, four in the fourth, and one in the fifth.

Rain

The rain
 Comes pattering down
 With soft and steady beat
 And seems to call to seeds below,
 "Come up!" — BETTY SISK, Sharon (Pennsylvania) High School

Sonnet

The *sonnet* is a poem of fourteen iambic pentameter lines. The Italian sonnet is made up of an octave riming *abba abba* and a sestet commonly riming *cdecde*, *cdcdcd*, or *cdcdcd*. The octave usually presents an idea, story, picture, doubt, problem, query; the sestet, a reflection, conclusion, answer, or solution. "The World Is Too Much with Us" on page 372 is an Italian sonnet. The Shakespearean sonnet is rimed *abab cdcd efef gg*.

Shakespearean sonnet

Poets

We write of happiness, who scorn content;
 We sing of youth, who never can be young.
 Our trivial ironies spring from hearts pent
 With vague, disturbing things best left unsung.
 Of truth, we have a farther-seeing ken,
 And shudd'ring at futility stripped bare,
 We veil its starkness from the eyes of men
 With fabric bright, word-wove with pretty care.
 The driving urge that flagellates us on
 Along Olympia's steep and tortuous side
 Makes bitter our unrest — though when it's gone
 We spurn our peace and are unsatisfied.
 Yet who may pity us who still can see
 Sharp beauty in a rain-racked, twisted tree?
 — LEONA THOMA, Scott High School, Toledo, Ohio

ACTIVITY II

Choosing any metrical pattern and stanza form, write a poem on a topic of your own choice. Select a topic upon which you have something to say, which suggests pictures to you, and which arouses your emotion (love of home, country, or animals, hate, fear, joy, sorrow) and makes you wish to have others share your feeling. There is a list of topics on page 452. Here are several additional suggestions:

- | | |
|----------------------------|---------------------------------|
| 1. The garden by moonlight | 7. Fall |
| 2. My dog | 8. The railway train |
| 3. Faces | 9. Spring |
| 4. The plodder | 10. An apple tree in full bloom |
| 5. The circus | 11. The athlete |
| 6. Home | 12. To my kittens |

- | | |
|------------------------------------------|-----------------------------|
| 13. My many moods | 19. I shall never forget |
| 14. The steam shovel | 20. The builders |
| 15. How I'd like to be a sailor
bold! | 21. Trees in winter |
| 16. A cottage in the hills | 22. The alley cat |
| 17. My brother (or sister) | 23. In the kitchen |
| 18. Grandmother (Grandfather) | 24. Steel |
| | 25. My childhood playthings |

Free Verse

Free verse is poetry which does not follow a regular pattern of rhythm. The writer of free verse doesn't think about rime, kinds of feet, or the number of feet in a line. He just gives to his phrases a pleasing roll, sweep, cadence, or irregular rhythm, and ends his lines generally where the reader would naturally pause for breath or where there is a break in the sense.

As far as possible, the exact, realistic word, however harsh, is used to add forcefulness. Anything may be the subject, from a wheelbarrow to a steel mill; stress is placed on presenting an image — the imagists such as Amy Lowell making a picture the entire poem. Other distinguished American poets who have written free verse are Walt Whitman, Carl Sandburg, and Edgar Lee Masters.

ACTIVITY 12

Read aloud these examples of free verse until you recognize the rhythm. Read aloud prose passages and compare.

San Francisco ¹

There is a city where the light of drifting mist
Floats out of the Pacific over its hills with many roofs.
Near it are mountain slopes where in the first days of the Spaniard
The creatures of wells and woods, and rivers flowing into the sea
Made the land joyous, as they mingled their voices
With the sound of mission bells, and the shouts of sailors and hunters,
And those who sought the golden fleece, and the sound of the sea
Moving with low thunder upon the reefs of Golden Gate.
Here to this day the mountain sides bloom with poppies, and its
valleys

¹ By Edgar Lee Masters. Reprinted from *The Seven Cities of America* by permission of the publisher, Dodd, Mead & Company.

Flourish with apple trees, with bright fruit, and with sweet figs,
And olives in bloom with spreading leaves. And even yet the looms
of stone

In the bay weave out of the sunlit air raiment of silver and purple
For the winged breezes to wear when they fly from the breast of the
sea

And float over the towers of San Francisco and rest themselves.
By the long ridges of the Olympian Pacific this city of America
Sits enduringly, taking the love and the rage of the iron years.
And golden snooded women stand on the hills of this city
And look at the sea where it stretches far West to Japan.

The New Plow

I take a keen, aesthetic joy in this new plow,
For it will carve black earth into a masterpiece,
And I shall be the artist;
And old John Milton shaping verses on his blindness,
Andrea del Sarto mixing colors for a king,
Or Chopin with his poetry of song
Had no more of the ecstasy of art than I.
I take a keen, aesthetic joy in this new plow.

— EDWARD WYATT, Petersburg (Virginia) High School

Old Butterfly¹

Old butterfly,
Still and waiting —
Your wings are torn and faded —
Dull brown, where peacock sheen once gleamed,
Dull brown, to match the dead leaves.
Once you flirted with the merry flowers,
And your splendid wings outshone their blushes.
Once you romped with every wandering breeze,
And chased the laughing sunbeams through the fragrant fields.
Now the sun is veiled in autumn mist,
And the breezes moan for the lost summer among the tree tops,
And you are very quiet on the dull, dead leaves,
Old butterfly, faded and still.

— SARAH COUSINS, Girls High School, Atlanta, Georgia

ACTIVITY 13

Write a poem in free verse. You will find topics on pages 452
and 464-465.

¹ Reprinted by permission of the American Education Press.

PART III. Your Handbook

The Sentence and the Word

*When in doubt about the correctness of your English,
consult your handbook.*

SECTION ONE

The Parts of the Sentence

Can you always recognize the subject, predicate, and other parts of the sentence? The diagnostic test will help you to answer this question.

DIAGNOSTIC TEST 1 — *Parts of Simple Sentence*

Copy the following sentences, omitting a line after each line you write. Then, using these abbreviations, indicate the use in the sentence of each italicized word. Write the abbreviation above the word.

s.s. — simple subject

v. — verb

p.a. — predicate adjective

p.n. — predicate nominative

d.o. — direct object

o.p. — object of preposition

i.o. — indirect object

ap. — appositive

n.a. — nominative of address

a.o. — adverbial objective

1. Roger Williams, the *founder* of Rhode Island, was an early American *champion* of religious toleration.
2. That *afternoon* the Village of the Turtle and the Shark lay very still and *clean* in the hot sun.
3. The blue *eyes* of the okapi in the zoo were mild and *content*.
4. The wife of Mr. McNamara, the cab *driver*, gave *me* a piece of griddle bread with currants in *it*.
5. In the morning the gypsies strung *beads* around the *neck* of the donkey and *tied* her tail with a bright red ribbon a *yard* long.
6. *Beatrice*, what *kind* of fruit do *you* like best?
7. The next *morning* the *servants* brought *Henry* a *breakfast* of goat's milk and black *bread*.
8. John Winthrop, a country *gentleman*, was *made* the *governor* of Massachusetts Bay Colony.

Subject, Predicate, and Modifier

1. A sentence is a group of words expressing a complete thought.

The toymakers live in little houses.

2. The simple subject names the person, place, or thing spoken of.

Where does your *community* get its water supply?
From the summit of the blockhouse came a single *shot*.

3. The complete subject is the simple subject with its modifiers.

A small black turtle clung lovingly to the lobe of Sam's left ear.

4. A modifier is a word or expression which changes the meaning of the word to which it is attached.

Lois arranges dahlias *skillfully*. [*Arranges skillfully* means something different from *arranges*; *skillfully* modifies *arranges*.]
He *who hesitates* is lost. [This sentence means something different from "He is lost." *Who hesitates* modifies *he*.]

5. The simple predicate, or predicate verb, makes a statement, asks a question, or gives a command.

The photoplay *is studied* in many schools. [Statement.]
What *is* the normal temperature of the healthy human body?
[Question.]
Bring me a copy of *The Crisis* from the library. [Command.]

6. The complete predicate is the simple predicate with its modifiers and the words that complete its meaning. Words which complete the meaning of a verb are "completers" or "complements." See numbers 19-22 on pages 475-476.

The stagnant weeds of the Sargasso Sea | swarmed with fish and crabs and mollusks. [The vertical line separates the complete subject from the complete predicate. The simple subject is underscored, and the simple predicate has two lines under it.]
The boys of the village | gathered like snowbirds on the fence outside Chief Moose's lodge.

7. When the complete predicate or part of it is before the subject, the order is inverted.

(Inverted order) From the direction of the state highway came the sound of footsteps on crisp sycamore leaves.
(Natural order) The sound of footsteps on crisp sycamore leaves came from the direction of the state highway.

8. A simple sentence has one subject and one predicate, either or both of which may be compound. *

In the spring Jimmy and his partner leased a claim near Nephi, Utah. [Compound subject.]

Dr. Morris sat on the lounge in his little office on the steamer *Mississippi* and stared benevolently at his young patient. [Compound predicate.]

Athos and Porthos gave Bicaret a military salute and returned their swords to the scabbards. [Compound subject and compound predicate.]

PRACTICE I

Copy the following sentences. Arrange inverted sentences in the natural order. Then draw one line under the simple subject and two lines under the simple predicate. Separate the complete subject from the complete predicate with a vertical line.

Examples

1. Come to lunch with me today.
(You) | Come to lunch with me today.
2. Along dreamy rivers the little villages of Serbia nestle among the willows.
The little villages of Serbia | nestle among the willows along dreamy rivers.

Josiah Wedgwood

1. Read carefully this story about Josiah Wedgwood.
2. Josiah was the son of an English potter.
3. At fourteen the boy was molding clay in his brother's workshop.
4. In 1759 he formed a partnership with Thomas Wheildon.
5. Before long the young man produced a beautiful cream-colored earthenware.
6. Never before had Queen Charlotte of England seen such exquisite china.
7. Throughout Europe spread the fame of the young British potter.
8. From the Empress of Russia came an offer of fifteen thousand dollars for a service of the new china.
9. In later years Wedgwood produced matchless vases, tablets, and cameos of jasper.
10. Have you seen in museums specimens of his art?

The Parts of Speech

9. A noun is a name. Nouns name —

- a. Persons, animals, places, things — *Christopher Morley, lion, Atlanta, desk*
- b. Collections or groups of persons or things — *army, Parliament, team, club, group, audience, crowd*
- c. Qualities, conditions, actions, and ideas — *ambition, perseverance, happiness, beauty, wealth, mercy, time, length*

10. A pronoun is a word used in place of a noun.

That is the girl about *whom* I wrote *you*.

11. A substantive is a noun or a pronoun, or another part of speech or a word group used like a noun. The word group may be any kind of phrase or clause that is used in the place of a noun.

Only the *brave* deserve the *fair*.

Seeing is *believing*.

As a girl Amelia Earhart liked to *play baseball*.

President Jackson now proved *that he meant his words*.

12. Words which make statements about persons, places, or things, ask questions, or give commands are verbs. Three forms of the verb (the infinitive, the participle, and the verbal noun [gerund]) do not make statements, ask questions, or give commands.

Who *told* you that ridiculous story?

Measure the flour into the big yellow bowl.

An auxiliary helps a verb to make a statement, ask a question, or give a command.

For some time the *Hispaniola* had been sailing easily before the wind along the coast of Treasure Island. [*Had* and *been* are auxiliaries.]

The auxiliaries are: *is (be, am, are, was, were, been), has, have, had, do, does, did, may, can, might, could, must, shall, will, should, and would*.

13. An adjective is a word that modifies a noun or pronoun. An adjective usually answers one of these questions: "Which?" "What kind of?" "How many?"

The narrow little streets shone with the copper light from a hundred petrol torches.

14. An adverb is a word that modifies a verb, an adjective, or an adverb. Adverbs commonly answer the questions "When?" "Where?" "How?" and "How much?"

Very proudly little Juan leaped from the high stage. [*Very* modifies the adverb *proudly*. *Proudly* modifies the verb *leaped*.]

15. A preposition is a word used to show the relation of a substantive to another word.

The wealthy planters *along* the banks *of* the river lived almost *like* feudal lords. [*Along* shows the relation between *banks* and *planters*; *of*, between *river* and *banks*; *like*, between *lords* and *lived*.]

a. The substantive following a preposition is its object.

On the *fields* of *Ecuador* in the high *mountains* the harvest season comes in *May*.

b. A prepositional phrase consists of a preposition, its object, and sometimes modifiers.

(For over three hundred years) the people (of Newfoundland) have depended almost entirely (upon the sea) (for their livelihood). [Each prepositional phrase is enclosed in parentheses.]

16. A conjunction connects words or groups of words.

After I wash *and* dry the dishes, I'll knit an inch *or* two more on my sweater.

I never knew *that* you felt so strongly about Helen's irresponsibility.

Conjunctions used in pairs are called correlatives: *both, and; either, or; neither, nor; not only, but also*.

Neither Dr. Watson *nor* Mrs. Hudson suspected Sherlock Holmes's ruse.

17. An interjection is a word or form of speech that expresses strong or sudden feeling.

Hurrah! We've found the cave!
Oh, what a delightful spot this is!

18. To find the part of speech of a word, always ask yourself the question, "What does the word do in the sentence?" Some words may be used as a number of different parts of speech.

That package is not for you. [*That* is an adjective modifying the noun *package*.]

That won't make any difference to Sybil. [*That* is a pronoun used in place of a noun.]

Didn't Edward notice *that* Mother looked tired? [*That* is a conjunction.]

Out flew the packages in the back of the sled. [*Out* is an adverb modifying the verb *flew*.]

Without a word Oku Hung waddled solemnly *out* the door. [*Out* is a preposition joining its object *door* to the verb *waddled*.]

PRACTICE 2

Write sentences in which you use each of the following words as the different parts of speech named after it:

1. *what* — pronoun, adjective, interjection
2. *near* — verb, preposition, adverb
3. *wrong* — noun, verb, adjective
4. *off* — adverb, preposition
5. *until* — preposition, conjunction
6. *love* — noun, verb
7. *slow* — adjective, adverb, verb
8. *after* — preposition, conjunction, adverb

PRACTICE 3

Copy the following sentences, omitting a line after each line you write. Then, using these abbreviations, tell what part of speech each word is. Write the abbreviation above the word.

n. — noun
pro. — pronoun
adj. — adjective

adv. — adverb
v. — verb

prep. — preposition
conj. — conjunction

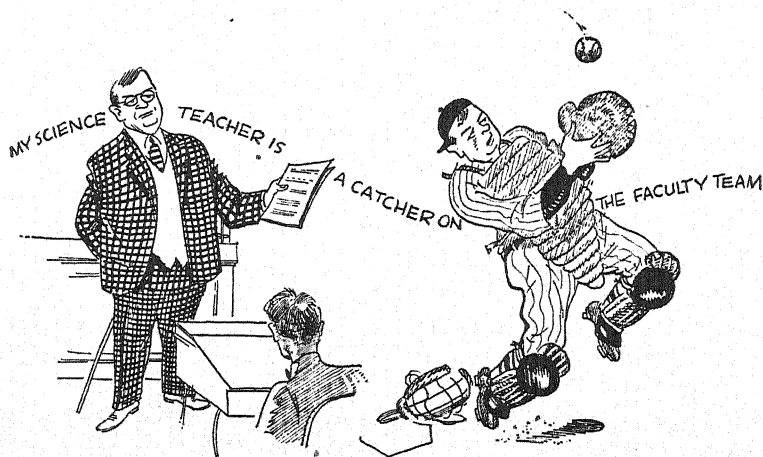
James Cook

1. At an early age James Cook, the famous English navigator, was apprenticed to a grocer in a small town near the seacoast.
2. Here he listened to the romantic stories of fishermen and sailors and soon acquired a taste for life on the sea.
3. For twelve years the young man sailed on merchant vessels and industriously studied navigation and astronomy.
4. Then he joined the navy and at the outbreak of the French and Indian War was sent to America.
5. In the performance of duty Cook was unfailingly trustworthy, courageous, and ingenious.
6. He was therefore placed in command of a scientific expedition to Tahiti, the Antarctic, and New Zealand.
7. Everywhere the scientists collected specimens of native plants and animals and took them back to London.
8. Often Cook and the other members of the party planted vegetable and fruit seeds on the islands and left behind pigs, sheep, goats, and chickens for the natives.

Other Important Parts of the Simple Sentence

19. A predicate adjective completes the predicate and modifies the subject.

The meadows were *gay* with buttercups and bluebells.



20. A predicate nominative is a substantive that completes the predicate and explains or renames the subject.

He was a dark chestnut *horse* with a haughty eye. [he = horse]

The lemming is a roly-poly little *mouse* with a furry stump of a tail. [lemming = mouse]

In a few minutes the parlor of the old house had become a comfortable *refuge* from the storm. [parlor = refuge]

21. A direct object is a substantive that completes the predicate and names the receiver or the product of the action. If the subject acts, the noun or pronoun which answers the question "What?" or "Whom?" after the verb is the direct object of the verb.

Every dog in the kennels greeted the *master* with loud barks and delighted whines. [*Master* answers the question "Greeted whom?"]

On the rocks just above the line of full tide Edward found the baby *seal*. [*Seal* answers the question "Found what?"]

About ten o'clock on Tuesday morning passengers on the liner sighted the *derelict* again. [*Derelict* answers the question "Sighted what?"]

a. *Sighted* is a transitive active verb, because it has an object. If the subject is acted upon, the verb is transitive passive:

About ten o'clock on Tuesday morning the *derelict* was sighted again by passengers on the liner.

b. Other verbs are intransitive:

By Saturday morning the liner *President Coolidge* was plowing through the waves of the Atlantic.

22. An indirect object is a noun or pronoun that tells to or for whom something is done. An indirect object is regularly followed by a direct object.

Bolton gave the little *seal* a breakfast of warm milk and bread crumbs. [*Seal* answers the question "Gave to what?"]

From Philadelphia the old gentleman sent his *nephew* a set of brushes and a box of paints. [*Nephew* answers the question "Sent to whom?"]

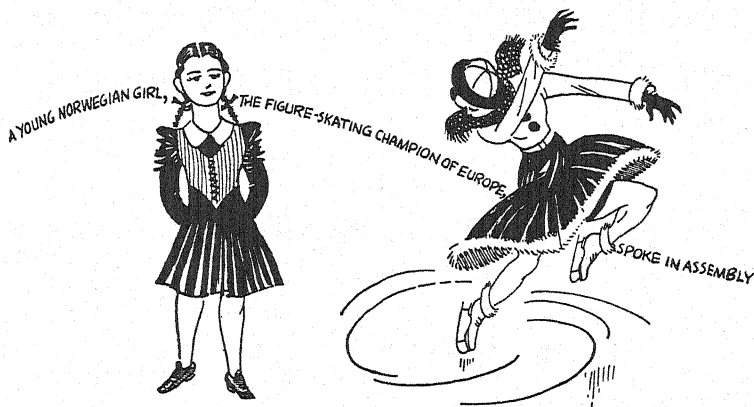
23. An adverbial objective is a noun used like an adverb.

The Indians of Peru generally work six *days* of the week and do their shopping on Sunday. [*Days* answers the question "How much?"]

That *night* little Daniel rolled up in a bearskin and slept by the fireplace. [*Night* answers the question "When?"]

Charles Dickens often walked ten or fifteen *miles* at a time.

Near the town of Bloomsbury there was a precipice, a sheer wall of red sandstone a hundred *feet* high.



24. An appositive is added to a noun or pronoun to explain it and denotes the same person or thing.

Jon, the cabin *boy*, was well liked by the officers, crew, and passengers of the big dirigible. [Jon = boy]

The other light, a mere *blur* of red in the darkness, indicated the position of the vessel in the bay. [light = blur]

25. A nominative of address is the name of the person spoken to.

Let's make a fire, *Father*.

26. A nominative absolute with a participle expressed or understood has the force of an adverb modifier, but has no grammatical connection with the rest of the sentence.

A water snake slipped across the creek, its *head* held up like a little periscope.

The candles were scattered about the room, two tall white *ones* standing on the chimney piece.

PRACTICE 4

Copy the following sentences, omitting a line after each line you write. In each sentence draw one line under the simple subject (or compound subject) and two lines under every predicate verb. Then indicate the use in the sentence of each italicized word by writing above it on your paper one of these abbreviations:

<i>p.a.</i> — predicate adjective	<i>i.o.</i> — indirect object
<i>p.n.</i> — predicate nominative	<i>ap.</i> — appositive
<i>d.o.</i> — direct object	<i>a.o.</i> — adverbial objective
<i>o.p.</i> — object of preposition	

Selma Lagerlöf

1. Selma Lagerlöf, the famous *author*, was the *daughter* of a Swedish *soldier*. 2. During her *childhood* she became seriously *ill* and could not walk for many *years*. 3. For consolation the little girl, always an eager *student*, turned to books of poetry and *prose*. 4. Sometimes she wrote *plays* and *poems* of her *own*.

5. One *day* Selma made a great *decision*. 6. She would be a *teacher*. 7. With *difficulty* Lieutenant Lagerlöf and his wife scraped together the *money* for their daughter's *education*.

8. Ten *years* later Selma was a capable young *teacher* in an elementary *school*. 9. She was *busy* and *happy* in her work and for a long while had written *nothing*. 10. Then one day she saw the *announcement* of a contest for *writers*.

11. Many *years* before Lieutenant Lagerlöf had told *Selma* weird *tales* of the deeds of Gösta Berling, a Scandinavian *hero*. 12. Now Selma wrote down the stories from *memory* and entered *them* in the *contest*. 13. To her great *amazement* the judges gave *her* the *prize*.

14. Before long Brandes, a famous Danish *scholar*, was singing the *praises* of Gösta Berling. 15. The book, in his *opinion*, was a *master-piece*. 16. Overnight Selma Lagerlöf became *famous*. 17. People journeyed many *miles* for a glimpse of the young *author*. 18. In 1909 the Nobel Prize for literature, a *gift* of \$40,000, was presented to *her*.

19. *The Wonderful Adventures of Nils* is another famous Lagerlöf *story*. (The title of a book is one name.) 20. This book gave the *children* and *grownups* of the world many *hours* of romance and *enchantment*.

MASTERY TEST I — *Parts of Simple Sentence*

Median — 16.4

Copy the following sentences, omitting a line after each line you write. Then, using these abbreviations, indicate the use in the sentence of each italicized word. Write the abbreviation above the word.

s.s. — simple subject

v. — verb

p.a. — predicate adjective

p.n. — predicate nominative

d.o. — direct object

o.p. — object of preposition

i.o. — indirect object

ap. — appositive

n.a. — nominative of address

a.o. — adverbial objective

1. The next *day* Sally, a little black and tan *puppy*, became a *member* of Aunt Ida's *household*.
2. Is that old *man* a *relative* of *yours*, *Bob*?
3. A few *hours* later Elizabeth Ann was *feeling* small and *lonely* and just a little *homesick*.
4. For Christmas Grandmother gave *Helen* a little silk *bag* with four shiny new *quarters*.
5. The Indians adopted the *captive* as a member of their tribe and *taught him* all their customs.
6. Dash, the seasoned *actor*, took his *cue* with a friendly yip.
7. The chief *source* of radium is *pitchblende*, a shiny black *rock*.
8. Were the *children* of colonial parents *helpful* around the home?

Participle, Verbal Noun, and Infinitive

27. Verbals are forms of the verb that do not make statements, ask questions, or give commands. Verbals are used like adjectives, adverbs, and nouns. Like verbs that say, ask, and command, verbals take objects and predicate nominatives and are modified by adverbs. The three classes of verbals are participles, verbal nouns, and infinitives.

28. A participle is a form of the verb that is used as an adjective. It is *part* adjective and *part* verb.

Perched upon a high boulder at the edge of a *melting* snowbank, Oreos, the mountain goat, lazily chewed his cud. [*Melting* precedes the noun modified and may be called a participle or an adjective.]

The brig followed an aimless course to the eastward, *drifting* slowly under the influence of the ocean winds and currents.

29. A verbal noun (*gerund*) is an ing form of the verb that is used as a noun.

After *sipping* fragrant tea from little bowls, we went into a large courtyard. [Object of preposition.]

Hunting for butterfly and moth eggs is a fascinating pastime in spring and summer. [Subject of verb.]

Patricia enjoys *keeping* house for her father and brother. [Direct object of verb.]

An important industry of the Hawaiian Islands is *raising* sheep. [Predicate nominative.]

My favorite exercise, *walking* through the woods, is particularly enjoyable in the autumn. [Appositive.]

30. An infinitive is a verb form ordinarily introduced by to and used as a noun, an adjective, or an adverb.

The easiest thing *to find* in the sky is the Big Dipper. [Adjective.]

Hamlin Garland once set out *to look* for gold in Alaska. [Adverb.]

To help a ship in distress is the first rule of the sea. [Noun — subject of verb.]

Winnie-the-Pooh sat down at the foot of the tree, put his head between his paws, and began *to think*. [Noun — direct object of verb.]

Part of Hamlin Garland's job was *to keep* the water jug cool and well filled. [Noun — predicate nominative.]

To of the infinitive is commonly omitted after *bid*, *dare*, *need*, *see*, *make*, *let*, *hear*, *please*, *feel*, *help*, and sometimes after a few other verbs.

After a while Serge saw an old woman *stop* in front of his window.

31. After verbs of making, telling, letting, wishing, expecting, thinking, knowing, commanding, believing, and the like, the infinitive has a subject.

We know *him* to be the culprit.

PRACTICE 5

Copy every participle, verbal noun, and infinitive in the following sentences. Draw one line under a participle, two lines under a verbal noun, and a dotted line under an infinitive. Copy the whole participle or verbal noun, whether it is one, two, or three words. Include the sign *to* of the infinitive if it is expressed.

Wolfgang Mozart

1. At the age of three years Wolfgang Mozart, born January 27, 1756, in Salzburg, Austria, began to show a deep interest in music.

2. A year later he astonished his proud parents by composing melodies of his own.

3. Touring Europe at the age of seven, Wolfgang had the honor of playing before the Empress Maria Theresa. 4. The next year the child composer, wishing to show his appreciation for the kindness of the royal family, published two sets of sonatas dedicated to the Empress' daughter, Marie Antoinette.

5. The archbishop of Salzburg, unable to believe reports of such astounding genius, determined to put the ten-year-old boy to a test.

6. Furnishing the child with a text, the archbishop locked him alone in a room for a week to write an oratorio. 7. By composing a work of conspicuous merit young Mozart was able to disprove the archbishop's suspicions.

8. Taken to Italy by his father a few years later, Wolfgang visited the Sistine Chapel to hear the "Miserere." 9. The musicians of the chapel had long been forbidden to release for publication any part of this work, considered sacred by the church officials.

10. Writing out the elaborate composition from memory after returning to his rooms was, of course, no difficult task for the brilliant Wolfgang.

11. Audiences in Naples, suspecting witchcraft in the genius of his playing, made him remove all rings from his hands. 12. His first opera, *Mithridate*, composed in his fifteenth year, was performed on twenty successive nights to wildly applauding audiences in Milan. 13. After returning to Salzburg, the young composer was often recalled to Italy to conduct performances of his works.

14. During the rest of his short life Mozart, married to an extravagant and sickly woman, barely managed to exist on the small sums of money received for his beautiful compositions.

15. Exhausted from overwork and discouraged by a vain fight against poverty, he died in 1791 and, abandoned by his friends, was laid to rest in a pauper's grave.

32. A phrase is a group of related words which does not contain a subject and a predicate. Phrases may be used as nouns, adjectives, or adverbs.

At an early age [adverb] an Indian boy learned *to follow the trails* [noun] *of men and beasts* [adjective].

a. A participial phrase consists of a participle and the words which modify it or complete its meaning.

The children watched the seals *swimming happily* about.

b. An infinitive phrase consists of an infinitive and the words which modify it or complete its meaning.

Count de Rochambeau was sent by Louis XVI *to help* Washington.

c. An absolute phrase is a substantive and a modifier (usually a participle) used loosely as an adverb modifier.

The fog having lifted, our plane left the Newark airport on schedule. Suddenly a great heron rose from the shallow water and flew over Patty's head, *its wings flapping very slowly, its legs trailing gracefully behind it*.

Compound and Complex Sentence

DIAGNOSTIC TEST 2 — *Kinds of Sentences*

Classify the following sentences by writing *S* (simple), *Cd* (compound), or *Cx* (complex) on your paper after the number of each sentence:

1. When the passengers went on deck after dinner, they noticed that the wind had increased and that snow was falling.
2. The children sat on top of the scraggly old fence like bright-colored snowbirds, waiting for the king to pass by.
3. Colonial churches were very cold in winter, and only by the aid of foot warmers and wood stoves could the congregation keep from freezing.
4. Jimmy lowered his voice as the big farm hand came around the corner with an armful of cornstalks.
5. The puma picked up the tawny ball of fur by the tough skin on the back of its neck and carried it to the foot of the cliff.
6. Never trouble another for what you can do yourself.
7. Thomas Edison possessed the invaluable gift of getting from a book just what he wanted and nothing else.
8. The revolving beacon on the airplane field threw its beams into the snow-filled darkness to guide the pilot bringing the holiday mail from New York.
9. The glow of the sun from above, its thousandfold reflection from the waves, the sea water that fell and dried upon me,

caking my very lips with salt, combined to make my throat burn and my brain ache.

10. A bowl of warm barley porridge was brought to us, and with a big wooden spoon I fed my little charge his frugal supper.

33. A compound sentence is made up of two or more simple sentences.

The path through the woods was red with maple blossoms, and above the children the branches flung rosy bloom against the spring sky.

34. The simple sentences joined to form a compound sentence are called principal clauses.

35. A clause is a part of a sentence that has a subject and a predicate.

When the newspapers speak of the ABC countries of South America, | they are referring to Argentina, Brazil, and Chile.
[The two clauses of this sentence are separated by a vertical line.]

36. Co-ordinate conjunctions connect words, phrases, and clauses of equal rank. Principal clauses are of equal rank. Co-ordinate conjunctions used to connect the clauses of a compound sentence are *and*, *but*, *or*, *nor*, *so*, *yet*, and *while* (meaning *but*).

One cannot always be a hero, *but* one can always be a man.
— GOETHE

37. A subordinate clause is used like a noun, an adjective, or an adverb. Two tests of a subordinate clause are: (1) as a rule, it does not make complete sense when standing alone; (2) usually an introductory word is either expressed or can be supplied without spoiling the sense.

Dr. Iago Galdston of the New York Academy of Medicine states
that about half of all disabling diseases begin with a cold in the head.
[Noun. *That* introduces the clause.]

The sheep were forced to walk through a tank containing a disinfectant solution *which freed them from insect pests.* [Adjective. *Which* introduces the clause.]

A little later in the afternoon, *when the rose of sunset lay on the snowy hills*, a stranger knocked at the door of Navelle's home.
[Adverb. *When* introduces the clause.]

38. A complex sentence consists of one principal clause and one or more subordinate clauses.

Although the other villagers lived in one-room huts of mud thatched with straw, Heera Singh had a two-storied house with a tile roof and a central courtyard.

39. A noun clause is used in place of a noun. It may be —

a. The subject of a verb

What makes the Grand Canyon a scenic feature of the first order is its marvelously variegated volcanic coloring.

b. The object of a verb

Not long ago agricultural experts announced proudly *that they had produced an odorless cabbage.*

c. The object of a preposition

Nancy left the cow to *whatever sad fate might await her* and stepped discreetly into the bushes.

d. The predicate nominative

One of Sir Ronald Ross's greatest disappointments was *that the world did not make better use of his scientific discoveries.*

e. An appositive

Dr. Howard made the statement *that the medicinal properties of Hot Springs were known to the Indians long before the Spanish invasion.*

f. An adverbial objective

Are you certain *that we're on the right road?*

PRACTICE 6

Choose six of the following and about each write a sentence containing a noun clause. Underline the clause and write above it *direct object*, *appositive*, *predicate nominative*, *subject*, or *object of preposition* to indicate its use in the sentence.

Example

Copernicus

direct object

Copernicus proved that the sun is the center of the solar system.

- | | | |
|---------------------|------------------|---------------------------|
| 1. Magellan | 6. Sydney Carton | 11. social security |
| 2. vitamin C | 7. apes | 12. Marie Curie |
| 3. General Braddock | 8. Lavoisier | 13. William Shakespeare ✓ |
| 4. "Fulton's Folly" | 9. Ponce de León | 14. Embargo Act ✓ |
| 5. Abbe Spallanzani | 10. sunshine | 15. shellac |

40. An adjective clause modifies a noun or a pronoun.

During the next week Dad insisted on running off the reels for everybody *who came into the house*. [*Who came into the house* modifies the pronoun *everybody*.]

a. An adjective clause may be attached to the word it modifies by —

(1) A relative pronoun (*who, which, what, and that*)

Lucetta poured half a sack of red beans into a clay jar *which* an old Indian woman had made for her, poured a little water onto them from a tin pail, and set the jar on the back of the stove.

(2) A subordinate conjunction

Fearing Indian raids, Miles Standish, the captain of the Pilgrim militia, trained his men for the time *when* battle should come.

b. The connecting word may be omitted.

The three skippers were there to give the survivors of the *Judith* a warm welcome and to marvel at the yarn (which) they spun.

PRACTICE 7

Choose six of the following and write a sentence about each. Use an adjective clause in each sentence and underline the clause.

Example

Mt. Vesuvius

Mt. Vesuvius, which once buried Pompeii beneath its ashes, is one of the most famous volcanoes in the world.

- | | | |
|----------------------|-----------------------|---------------------|
| 1. vitamin B | 6. rubies | 11. Monticello ✓ |
| 2. printing press | 7. <i>Beowulf</i> | 12. John Paul Jones |
| 3. Oregon | 8. igloos | 13. St. Augustine |
| 4. Mississippi River | 9. salmon | 14. dust storms |
| 5. rayon | 10. gold rush of 1848 | 15. erosion |

41. An adverb clause modifies a verb, an adjective, or an adverb.

Cautiously Renny and his sister crept forward *until they could distinguish dim shapes in the fog*. [The clause *until they could distinguish dim shapes in the fog* modifies the verb *crept*.]

In most parts of Holland waterways are cheaper to construct and keep in operation *than railroads*. [The clause *than railroads (are)* modifies the adjective *cheaper*.]

George Washington's hands were so big *he had to have his gloves made to order*. [The clause *he had to have his gloves made to order* modifies the adverb *so*.]

42. A subordinate conjunction connects a subordinate clause with the clause to which it is attached. Frequently used subordinate conjunctions are: *after, although, as, as if, because, before, for, how, if, lest, provided, since, so that, than, that, though, till, unless, until, when, whenever, where, whether, while, why*.

43. A compound-complex sentence has two or more principal clauses and one or more subordinate clauses.

Now and then a blue cart filled with peasants drew aside *as the tourists approached*, or a shepherd in a vividly embroidered cloak guided his flock into a huddle at the roadside and stood watching, pipe in mouth, *as they passed*. [The two subordinate clauses are in italics.]

44. A complex sentence in which a subordinate clause is complex is called complex-complex.

I remembered what Silver had said about the current that drifts northward along the whole west coast of Treasure Island. [What Silver had said about the current is a noun clause used as direct object of the verb *remembered*; that drifts northward along the whole west coast of Treasure Island is an adjective clause modifying *current*.]

Diagraming is a shorthand explanation of the relationship of parts of a sentence to one another. In the following diagrams the principal clause is on the first line or two; the subordinate is underneath. The arrows show what words the adjective and adverb clauses modify. The simple subjects are underscored. There are two lines under a predicate verb.

1. At the sharp command of Bill Jackson, who was leader of the attacking force, the engineer descended to the ground and uncoupled the engine and the tender.

At the sharp command of Bill Jackson the engineer descended
 to the ground and uncoupled the engine and the tender
who was leader of the attacking force

2. As the Indian warriors raised their clubs to kill John Smith Pocahontas, the chieftain's daughter, rushed from her father's side and begged for the white man's life.

Pocahontas, the chieftain's daughter, rushed from her father's side
 and begged for the white man's life

As the Indian warriors raised their clubs to kill John Smith

3. The moon was edging out from behind wind-tossed clouds before Susan was able to join the child in the hunt for his pet.

The moon was edging out from behind wind-tossed clouds
 before Susan was able to join the child in the hunt for his pet

PRACTICE 8

Diagram the following sentences:

Louis Braille

1. Louis Braille, who did so much to make life richer and happier for the blind, was born in a little French village.
2. When the child was three years old, he lost the sight of both eyes.
3. A few years later he was sent to a school in Paris, where he was taught to read.
4. At that time books for the blind were printed in big, heavy letters that stood out from the paper.
5. Since such books were extremely expensive to prepare, sightless people had access to very little reading matter.
6. Before long, young Braille was appointed a teacher in the school where he had studied.
7. His pity was aroused by the difficulty which many blind people experienced in learning to read.

8. He studied and experimented until he had devised a simple method. [Draw an arrow with two heads.]
9. Now books are printed in little raised dots, which are arranged differently for each letter of the alphabet.
10. Although most people with sight find it difficult to read Braille, the sensitive fingers of the blind can fly over the pages.
11. Books for the blind, however, are still much bigger and more expensive than other books.
12. A volume which costs fifty cents in ordinary print costs seventeen dollars and fifty cents in Braille.
13. If a blind person buys one of Dickens' novels set in Braille, he must make room in his bookcase for fourteen or fifteen fat volumes.
14. Because writing Braille by hand is a laborious process, many blind people are taught to type.
15. The touch system all stenographers now use was first devised for the blind.

To give the syntax is to show the relation of a word, phrase, or clause to the rest of the sentence.

Examples of syntax of clauses

1. Benjamin Franklin gained fame among the scientists of the world by a kite-flying experiment through which he proved that lightning and electricity are one.

Benjamin Franklin gained fame among the scientists of the world by a kite-flying experiment — principal clause

through which he proved — adjective clause modifying the noun experiment

that lightning and electricity are one — noun clause used as object of the verb proved

2. There are trees in the New England forests that are still called the King's trees, because in colonial days an officer in the British navy walked through the forest with a branding ax and marked every tree that would be suitable for a mast on one of His Majesty's vessels.

There are trees in the New England forests — principal clause

that are still called the King's trees — adjective clause modifying the noun trees

because in colonial days an officer in the British navy walked through

the forest with a branding ax and marked every tree — adverb clause modifying the verb *are called*
that would be suitable for a mast on one of His Majesty's vessels — adjective clause modifying the noun *tree*

PRACTICE 9

Give the syntax of all the clauses in the following sentences.
(Six uses of noun clauses are illustrated on page 484.)

Louis Agassiz

1. That Louis Agassiz was one of the great naturalists of all time is the opinion of authorities.
2. At the age of fourteen he wrote his parents that he would like to become an author on scientific subjects.
3. Mr. Agassiz's answer was that the boy might study the natural sciences at the College of Lausanne and at the universities of Zurich, Heidelberg, and Munich.
4. Whatever Agassiz undertook at college was well done.
5. In his room several lively monkeys and a tub full of fish bore evidence to the fact that Agassiz had not lost his early interest in nature.
6. About this time he wrote to his father, "I wish it may be said of Louis Agassiz that he was the first naturalist of his time, a good citizen, and a good son."
7. When a well-known naturalist who had been commissioned by the king of Bavaria to edit a book on Brazilian fishes died in 1829, Agassiz took up the task and published a comprehensive volume.
8. When his work led him to study fossil fishes preserved in rocks, Agassiz became interested in geology, in which he soon made himself an expert.
9. Agassiz proved that most of Europe was once covered by glaciers, which had played an important role in the formation of the earth.
10. In 1846 Agassiz, who was in debt, sailed for Boston, where he had been invited to deliver a course of lectures at the Lowell Institute.
11. Because Agassiz showed in his addresses that he was a master in his field, Harvard University offered him a position on its staff.
12. Although many European countries extended tempting offers,

Agassiz refused to leave the United States, where he worked happily until his death in 1873.

PRACTICE 10

Using the ideas in each of the following groups of sentences, build one forceful complex or complex-complex sentence:

Example

- (Simple sentences) Captain Cook and his companions landed on the shores of a bay. A naturalist in the party found many different kinds of plants there. So he named the bay Botany Bay.
- (Complex-complex sentence) Captain Cook and his companions landed on the shores of a bay which a naturalist in the party named Botany Bay because he found there many different kinds of plants.
1. On the next block a hoisting mob of boys and girls pursued a sprinkling cart. The cart washed the street with a strong sideward current of water.
 2. Emily and Henry knew that the salvation of their home depended on their efforts. They worked till midnight in the cornfield.
 3. Young Ronald arrived in England for the first time. Then he was taken to the Isle of Wight. There he lived with an elderly uncle and aunt.
 4. The people of Finland are scattered. Also, some parts of the country are thinly settled. Yet no child needs to travel far to school.
 5. A squirrel was leaping from tree to tree. It fell and broke its paw. Saint Florentin placed the broken paw in splints.
 6. We arrived by train two days later. Rita and Horace were waiting for us at the tiny railroad station. The station is in sight of the long, white-walled house.
 7. Major André boarded the *Vulture*. His youthful head carried the details of the scheme. By it he hoped to win the war practically single-handed.
 8. Mary Elizabeth waved good-by to Nancy and the other passengers. Then she secured her portfolio from Nancy's cabin and carried it to the middle of the ship. Here a consignment of grain was stored.
 9. I strolled through the peaceful streets of Santa Maria del

Carmine one November afternoon. A small boy told me a bloodcurdling tale. I was sharing some tangerines with the boy.

10. The picnic lunch was all packed. Then Sarah went out and rang the ship's bell. This hung near the kitchen door.

MASTERY TEST 2 — *Kinds of Sentences*

Median — 6.5

Classify the following sentences by writing *S* (simple), *Cd* (compound), or *Cx* (complex) on your paper after the number of each sentence:

1. Timothy slid down from a load of hay and came in to see if dinner was ready.
2. Crouched in a corner of the dungeon, the cat howled loudly for someone to come down and get him.
3. After deciding where you are going and making reservations, you must next consider your wardrobe.
4. The dirigible fought every yard of the way, and throughout the night an anxious world waited for a message from the airship.
5. Ryan clattered into Baltimore at eight on the morning of January 30 and placed a copy of the war message in the hands of the governor.
6. The captain of the nearest ship shouted through his brass trumpet, but the skipper of the *Cecile* had no voice to answer back.
7. As the last rays of twilight dwindled and disappeared, absolute blackness settled down on Treasure Island.
8. Marine zoology students at the University of Miami attend class in diving helmets and take notes under water on zinc tablets with yellow wax crayon.
9. Marta and Emil were almost sorry when they saw the white gateposts before their little house, glistening with snow and moonbeams.
10. Benjamin Franklin once said, "I never sought an office, never refused one, and never resigned."

SECTION TWO

Grammar for Style

45. Varied sentences are pleasing; sentences of the same kind are tiresome. Both the length and the type should be varied. Most pupils overuse the simple sentence beginning with the subject, and the compound sentence. There are twelve chief ways of applying grammar to the improvement of sentences.

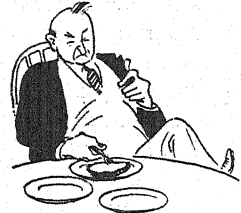
46. Frequently place a word or words before the complete subject. Use both subject-first and subject-not-first sentences.



I LIKE PIE



I LIKE PIE



I LIVE PIE

Calmly and steadily the big dirigible proceeded on its way. [Adverbs.]

On an old street in Honolulu we came upon a candle factory. [Prepositional phrases.]

There were wild strawberries on the other side of Hot Springs Bay. [Introductory adverb and verb. *There* and *it* are often used to invert sentences.]

As Grace and her small guide turned the corner, loud voices could be heard pouring forth from the Judson tenement. [Adverb clause.]

Calling softly to her lost children, the mother duck swam around the island. [Participial phrase.]

To tow an ordinary ship through the Panama Canal four locomotives are required. [Infinitive phrase.]

Crisp and white were the dimity curtains at the cabin windows. [Predicate adjectives and verb.]

What we learn by experience we remember longest. [Noun clause used as the direct object of the verb.]

PRACTICE II

Revise each sentence by placing a word or words before the complete subject. Then tell what grammatical element or elements you placed before the subject.

Simon Flexner

1. Simon Flexner was born in Louisville, Kentucky, in 1863.
2. He studied medicine at the University of Louisville after he had graduated from high school.
3. The young man then entered Johns Hopkins University to learn more about pathology.
4. He came there under the influence of Dr. William Welch, the famous American scientist.
5. The young physician, encouraged by Dr. Welch's praise of his ability, sailed to Europe and studied in Strasbourg.
6. Dr. Flexner was appointed professor of pathology at Johns Hopkins University on his return to America.
7. He was an outstanding teacher, because he had a sincere interest in his work and his pupils.
8. Dr. Flexner met Hideyo Noguchi, a Japanese physician, during a visit to the Orient in 1899.
9. Dr. Flexner, when he became a director of the Rockefeller Institute for Medical Research, invited Noguchi to come to America.
10. They, working together, discovered the cause of cerebrospinal meningitis.
11. An epidemic of this deadly disease swept the eastern coast of the United States in the summer of 1904.
12. Dr. Flexner and his assistants worked tirelessly to find a cure for the disease.
13. The doctor discovered at last a serum that was effective in seventy-five per cent of all cases.
14. Associates at the Rockefeller Institute carry on Dr. Flexner's tireless study of bacteria, although he is now retired.
47. By using complex sentences avoid overworking and and so.

(Grown-up) The emperor worried so much that six hairs, which he could ill afford to lose, fell from his drooping mustache.

(Childish) The emperor worried a great deal and six hairs fell from his drooping mustache and he could ill afford to lose them.

PRACTICE 12

By subordinating one of the ideas change each numbered compound sentence into a complex sentence. When it is possible, place an adverb clause before the principal clause it modifies. Select conjunctions that show exactly how clauses are related in thought.

Nathaniel Hawthorne

1. Nathaniel Hawthorne wrote *The House of the Seven Gables*, *The Scarlet Letter*, and other famous books. He was born in Salem, Massachusetts.
2. Mrs. Hawthorne lived in strict solitude and discouraged visitors, so little Nathaniel was a lonely child.
3. Nathaniel came in contact with very few people, so he became shy and reserved.
4. In 1821 his mother sent him to Bowdoin College, and there he met Henry Wadsworth Longfellow and Franklin Pierce.
5. Four years later he returned to Salem, and there he lived for twelve years.
6. He was good-looking and bore a distinguished name, but he shunned society and lived like a hermit.
7. He wished to give his undivided attention to thinking and writing, so he refused to see even his own family.
8. *Twice-Told Tales* appeared in 1837. Longfellow recognized the merit of the work and praised it highly.

48. Use appositives to save words and improve sentence structure. Unless you write better than the ordinary pupil in high school, you should use about twice as many appositives as you are in the habit of using.

(Grown-up) Old Charlie, one of the plow horses, stood patiently between the shafts of Mrs. Alcott's carriage.

(Childish) Old Charlie stood patiently between the shafts of Mrs. Alcott's carriage. Charlie was one of the plow horses.

PRACTICE 13

In each of the following numbered groups combine the two sentences by substituting an appositive for one of the sentences:

John Singer Sargent

1. John Singer Sargent was a portrait painter. He was born in Italy of American parents.

2. His father was a well-known physician and surgeon. He taught the boy the value of keen observation and hard work.
3. John's early years were spent in Florence. For many years this city had been the center of the artistic world.
4. After studying at the Academy of Fine Arts in Florence, John became the pupil of Carolus Duran. Duran was a realistic painter of the nineteenth century.
5. In 1879 Sargent journeyed to Spain. Spain was then a land of color, music, and romance.
6. "Carmencita" is a picture which now hangs in the Luxembourg. The picture was inspired by a Spanish dancer.
7. Among Sargent's other famous portraits is one of Ellen Terry as Lady Macbeth. Ellen Terry was a great English actress.
8. Henry James was an American novelist living in London. He was one of Sargent's closest friends.

49. By building sentences with compound predicates, avoid the overuse of and I, and we, and he, and she, and and they compound sentences.

(Compound predicate) Oscar wriggled his two little front paws out of the sack and clung with them to Libby's finger.

(*And he* compound sentence) Oscar wriggled his two little front paws out of the sack and he clung with them to Libby's finger.

PRACTICE 14

Improve these sentences by making of each numbered compound sentence a simple sentence with a compound predicate:

Michael Faraday

1. During his youth Michael Faraday sold newspapers and he worked in the shop of a bookseller.
2. At that time many scientists were experimenting with electricity, and they were publishing reports of their progress.
3. Inspired by their enthusiasm, Michael bought the necessary equipment, and he spent his time performing experiments.
4. Many years later Faraday invented the dynamo, and thus he paved the way for the work of Morse, Field, and Bell.
5. The dynamo generates electricity, and it makes possible the transformation of water power into electric power.

50. When possible, parallel the parts of a sentence.

Example of parallel adjective clauses

Even serious-minded folk enjoy Alice, who experienced the weirdest adventures; the Red Queen, who, however fast she ran, could hardly keep in the place where she started; and the Mad Hatter, who liked to propound unanswerable riddles.

PRACTICE 15

Improve the following sentences by making corresponding parts parallel. Turn to pages 548-551 for help in correcting the sentences.

1. Will you please let me know who the first editor of the *Saturday Evening Post* was and the present circulation of the magazine.
2. In introducing a speaker one should mention the purpose of the meeting, the name of the speaker, his subject, and how fortunate the audience is to have an opportunity to hear the speaker.
3. In assembly yesterday Jack Boswell said that just passing one's work is not enough, but to try for high marks in all subjects.
4. *The Turmoil* pictures a rich family living in a western city and who try hard to push their way into fashionable society.
5. Marie has golden hair, blue eyes, and really beautiful.
6. George Barry, editor of our school newspaper and who worked last summer in a newspaper office, expects to enter a college of journalism next fall.

51. Most pupils can improve their style by using more participles. An average adult uses twice as many participles as a typical pupil in grades seven to twelve.

(Grown-up) Leaping into the stream without a word, Tusker at once began to clear away the broken timbers and driftwood.

(Childish) Tusker leaped into the stream without a word. At once he began to clear away the broken timbers and driftwood.

PRACTICE 16

Substitute participles for some of the verbs in principal or subordinate clauses of the following sentences:

Robert E. Peary

1. Robert E. Peary, who was brought up on the coast of Maine, acquired at an early age a deep love for outdoor life.

2. Peary completed a course in civil engineering at Bowdoin College, and he first worked as a surveyor for a private company and then entered the service of the United States government.
3. In a Washington bookstore one day he found a paper which described the interior of Greenland.
4. In 1886 Peary, who was fired with enthusiasm for the North, applied for a leave of absence and sailed for Greenland.
5. Five years later the Academy of Natural Sciences supplied him with the money which was needed to lead a second expedition.
6. He explored the frozen country by sledge, and he proved on his second trip that Greenland is an island.
7. On his eighth voyage, which was made in 1909, Peary reached the North Pole and planted there the flag of the United States.
8. Especially happy at his success was his daughter Marie, who was born in the far North and was called by the Eskimos the "snow baby."

52. For variety use occasionally a question, a command, or an exclamation.

Help Jerry and me carry the box out of the cave. What a battered old chest it is! Do you suppose it contains pirate treasure?

53. Occasionally place adjectives, an adverb, an infinitive, or a parenthetical or adverb clause or phrase between the subject and the verb. Use this arrangement only if the sentence sounds natural.

The royal barge, like an ancient Roman galley, glided along under the rhythmic dip of many oars.

The winters in England, though cold enough to be stimulating, are not so cold as to interfere seriously with most occupations.

54. Report conversation directly.

(Direct) Dick said suddenly, "I think I see a whale."

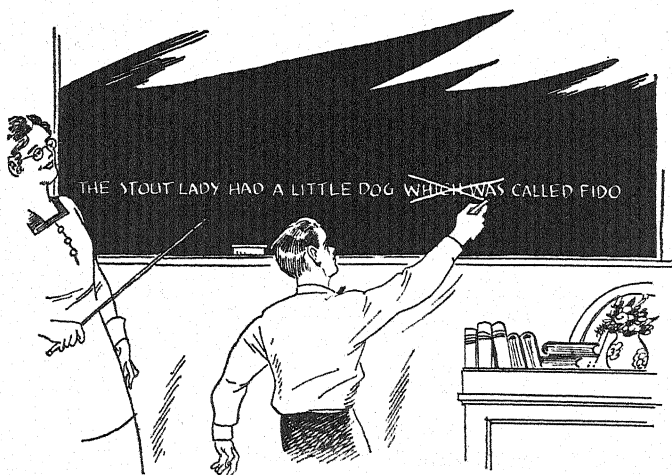
(Indirect) Dick said suddenly that he thought he saw a whale.

(Direct) Napoleon once said, "I fear three newspapers more than one hundred thousand bayonets."

(Indirect) Napoleon once said that he feared three newspapers more than one hundred thousand bayonets.

55. One way to save words is by reducing clauses to words or phrases. Striking out every useless *which* improves one's writing.

- (Concise) I particularly enjoy a book with plenty of conversation.
 (Wordy) I particularly enjoy a book in which there is plenty of conversation.



56. Once in a while place adjectives after the noun modified.

The house, grim, solid, and spiritless, was constructed of heavy cypress, its massive build a strong reminder of earlier days when every man had been his own protector.

Lake Titicaca, deep, clear, and icy cold, lies on the boundary line between Bolivia and Peru.

57. The active voice is usually clearer, terser, and more forceful than the passive. The passive voice emphasizes the receiver of the act and subordinates the doer.

(Active) The younger children particularly liked the little brown cookies with the almonds in the middle.

(Passive) The little brown cookies with the almonds in the middle were particularly liked by the younger children.

PRACTICE 17

In one of the ways suggested in numbers 52-57, improve, or at least vary, these sentences:

1. Every morning before breakfast the furniture in the living room was dusted by Hannah.



FRANCES PATTED THE DOG



THE DOG WAS PATTED BY FRANCES

2. The nurse told Jack Rogers that he must come back the next day, for she would have to take off the bandage, examine the wound, and then apply a fresh dressing.
3. A procession of beautiful, ugly, stupid, and interesting faces passed before the eyes of the artist.
4. The Philippine Islands are largely volcanic rock, like the Hawaiian group.
5. The pioneers must have possessed dauntless courage and faith.
6. Recently while I was driving along Northern State Parkway, I saw an automobile accident which was quite horrible for anyone to see.
7. Nancy asked Roger if he knew that Father was going to build another new barn.
8. Once in the second period with a forward pass and again in the fourth, Yale's goal line was crossed by the Harvard eleven.
9. On the bleak hillsides of the half-mountainous region of Valley Forge, the American army, which was poorly clad, poorly fed, and housed in log huts, suffered great hardships.
10. Doctors, lawyers, and dentists have irregular incomes, on the other hand.

SECTION THREE

Grammatical Usage

CORRECT PRONOUNS

DIAGNOSTIC TEST 3 — *Pronoun*

In each of the following which pronoun is correct or preferred?
On your paper write each answer after the number of the sentence.
(Right — Wrong = Score)

1. Ferrari offered the hand of his daughter to ——— made the best violin. (whoever, whomever)
2. The church officials issued a solemn warning to Galileo, ———, they said, was printing statements contradictory to the Holy Writ. (who, whom)
3. Everyone enjoyed ——— immensely. (himself, themselves)
4. The ballad is passed down from generation to generation; ——— usually based on a heroic deed or a terrible tragedy. (it is, they are)
5. The success of Class Night depends on ——— doing his part. (everyone, everyone's)
6. To his horror Dr. Beebe found himself in the presence of a giant cobra, ——— fortunately failed to notice the naturalist. (that, which, who)
7. Frantically the men on board the ship pulled in the diver, ——— they feared was seriously injured. (who, whom)
8. Burton was surprised at ——— offering to help him build the birdhouse. (me, my)
9. The next morning Carlton and ——— set out at five o'clock for Loon Lake. (I, myself)
10. The Ancient Mariner told his terrible story to those ——— he thought would profit by the tale. (who, whom)
11. The average buyer is a question asker, and a salesman must be able to answer ——— questions. (his, their)
12. Miss Joan Deary, ——— I think is a senior in Marywood College, has offered to tutor me in Latin this summer. (who, whom)
13. If you see a pupil throwing papers on the floor, remind ——— that wastebaskets are more than mere decorations for the classroom. (him, them)

14. The persecuted and poverty-stricken — William Penn welcomed to Pennsylvania helped to build a great commonwealth. (who, whom)
15. The Italian king promised a royal reward to — made the most beautiful lace for the little princess Fiorella. (whoever, whomever)
16. In India lives the mongoose, the only animal — can catch and kill the deadly cobra. (that, what, who)
17. I don't believe anyone can study effectively when there is noise around —. (him, them)
18. Whenever the monk found a wounded bird or a suffering animal, he did his best to nurse — back to health and strength. (it, them)
19. Neither Harold nor Albert finished — homework. (his, their)
20. If you neglected some of your work during the first third, you may hand — in now but will receive reduced credit. (it, them)

Case of Pronouns

58. The subject of a verb (except of an infinitive) is in the nominative case. The case of a pronoun depends upon its use in its own clause.

Celia's brother Gerald is six inches taller than *she*. [*She* is the subject of the verb *is* understood.]

Those are the girls I met. [Not "them."]

59. The verb to be and other linking verbs take the same case after them as before them. *To be* never takes an object. A linking verb joins a predicate adjective or a predicate nominative to the subject.

The villagers often wondered *who* Mr. Stanton's mysterious guest really was.

I believed my masked visitor to be *her*. [*Visitor*, the subject of the infinitive *to be*, is in the objective case.]

60. Direct objects of verbs, indirect objects, and objects of prepositions are in the objective case.

Dick, *whom* Mr. Bradshaw *had sent* ahead as a lookout, reported that the coast was clear.

This morning Aunt Nancy baked apple tarts *for* Virginia and *me*. Who *gave him* that set of tools?

To determine the correct case of a pronoun in an inverted sentence, arrange the sentence in the grammatical or natural order.

1. (Who, Whom) do you think will win the scavenger hunt?
(Natural order) You do think (who, whom) will win the scavenger hunt?
2. (Who, Whom) do you think I met on Lexington Avenue yesterday?
(Natural order) You do think I met (who, whom) on Lexington Avenue yesterday?

NOTE. "Who is that package for?" "Who does the book belong to?" "Select for your captain whoever you want," and similar expressions are correct colloquial or informal English. The formal English sentences are: "For whom is that package?" "To whom does the book belong?" "Select for your captain whomever you want."

61. An appositive agrees in case with the word to which it is attached.

This term our school is sending two students, Francis Lake and *me*, to the convention of the Columbia Scholastic Press Association.

62. The subject of an infinitive is in the objective case. After verbs of *making*, *telling*, *letting*, *wishing*, *expecting*, *thinking*, *knowing*, *commanding*, *believing*, and the like, the infinitive has a subject.

I told *him* to meet me at the main entrance to Madison Square Garden.

63. A pronoun modifying a gerund is in the possessive case.
I was glad to hear of *his* entering college this fall.

PRACTICE 18

Supply the correct or preferred pronoun. Explain the use in the sentence of each pronoun selected.

1. Charlotte Brontë, —, some critics think, was one of the most important English novelists, had a hard and lonely life. (who, whom)
2. For many years she and her sisters, Emily and Anne Brontë, were completely under the domination of their father, — has

- been described as a man of cold and harsh nature. (who, whom)
3. Branwell, the only brother of the Brontë sisters, — Emily in particular loved dearly, was an idler and a drunkard. (who, whom)
 4. Always, however, his fond sisters cherished hopes of — writing a wonderful poem or story. (him, his)
 5. During the dreary years on the Yorkshire moor the three girls, —, we know from their books, were often lonely and unhappy, turned to writing as an emotional outlet. (who, whom)
 6. In 1847 Charlotte published her novel about Jane Eyre, —, the author tells us, was created to prove that heroines may be small and plain. (who, whom)
 7. Charlotte did not at first admit that the author of *Jane Eyre* was —. (her, she)
 8. For some time the question, “— do you suppose wrote *Jane Eyre*?” aroused lively discussion in English literary circles. (Who, Whom)
 9. Authors and critics heaped praise on the head of — had written the forceful, original novel. (whoever, whomever)
 10. That same year Emily Brontë, — most modern readers think was an even greater writer than Charlotte, published *Wuthering Heights*. (who, whom)
 11. Both — and Charlotte, are considered eminent British novelists. (her, she)
 12. In 1847 Anne Brontë, — the fame of Charlotte and Emily has immortalized, also published a book — *Agnes Grey*. (who, whom)

Pronoun and Antecedent

64. A pronoun agrees with its antecedent in number, person, and gender. Find the antecedent of the pronoun. Then decide whether the antecedent is singular or plural.

a. His may be used to refer to one. Some authorities, however, consider *one's* better usage.

Accurate, vivid words will help one to express *his* (or *one's*) reasons for considering a particular event the biggest news of the week.

b. His is generally preferable to the clumsy his or her.

Every pupil in the English class has handed in *his* contribution to the class paper.

c. Antecedents like *each*, *everybody*, and *anyone* are especially troublesome. Each, every, either, neither, anyone, anybody, everyone, everybody, someone, somebody, no one, nobody, one, many a, and a person are, as a rule, singular.

NOTE Although "Everybody brought *their* own lunch" and "Everyone gave to the building fund according to *their* ability" are correct colloquial English, most careful speakers avoid this usage.

d. Masculine pronouns are used in referring to most animals; neuter pronouns, in speaking of insects or small animals.

When Mrs. Kennicott entered the room, the *puppy* stood up on *his* hind legs and whined softly.

Creeping quietly up behind the *fly*, the cook demolished *it* with a vicious blow.

The *mouse* made *its* home in the granary.

PRACTICE 19

Select the correct or preferred words. What is the antecedent of each pronoun used?

1. Everyone will do — best to make the visitors feel at home. (his, their)
2. It is neither polite nor fair to ridicule a loser, for — bad enough about the defeat. (he feels, they feel)
3. A person naturally tries to secure as much as possible for — money. (his, their)
4. At the end of the summer neither of the Bennett boys had passed — swimming test. (his, their)
5. Every one of the pupils hoped — dog would win the blue ribbon. (his, their)
6. I recommend reading to anyone who does not know how to spend — leisure time. (his, their)
7. Many a reader skips the words with which — familiar. (he isn't, they aren't)
8. If candidates for these scholarships are required to take an examination, when and where will — be held? (it, they)
9. Taking a picture of a person when — not looking is often lots of fun. (he is, they are)
10. In the Middle Ages, if one did not know Latin, — considered uneducated. (he was, they were)

11. If this law is passed, many industries will be compelled to move out of the state or close — doors. (its, their)
12. Any pupil can learn to spell common words correctly if — hard enough. (he tries, they try)
13. The book states that for every day John or Richard attends high school — will earn \$9 more than James, who completed only an elementary school course. (he, they)
14. Candace didn't like anyone to beat around the bush when — told her something. (he, they)
15. At the first crash of thunder everyone had started for — tent. (his, their)

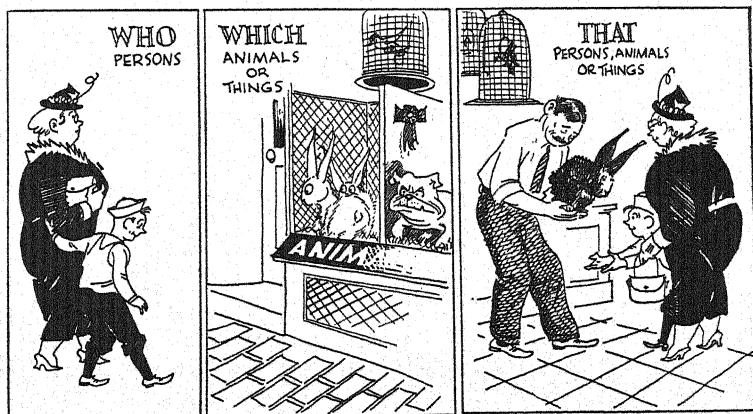
Compound Personal Pronoun and Relative Pronoun

65. Most careful speakers and writers do not use the compound personal pronouns as subjects. Say *you and your friends*, *my mother and I*, not "yourself and friends," "Mother and myself."

(Right) Tomorrow Julius and *I* are going to the aquarium to see the electric eels.

(Inferior) Tomorrow Julius and myself are going to the aquarium to see the electric eels.

66. Who refers chiefly to persons; which, to animals or things; that, to persons, animals, or things. The relative pronoun *that* is often used in necessary or limiting subordinate clauses — that is, in clauses the omission of which would change



or destroy the meaning of the principal clauses — but is not used in nonlimiting clauses.

Before entering the tea house we left our shoes with the shoe *watchman, who* gave us slippers to wear.

Today the traveler can walk along the *streets of Pompeii, which* for eighteen hundred years were buried under volcanic ash.

High on a cliff stands the old Portuguese *fort that* once guarded the harbor of Maskat. [The limiting clause *that once guarded the harbor of Maskat* answers the question "Which one?" and changes the meaning of the principal clause.]

a. What never has an antecedent. The relative pronoun *what* is equivalent to *that which*.

b. As is used as a relative pronoun after such and same.

My translation of the sixth sentence is the same *as* yours.

PRACTICE 20

Select the correct or preferred words. Give the reason for each selection. Sometimes two words are correct, but one sounds slightly better than the other.

1. Such promises — my opponent makes in his campaign speeches are difficult to fulfill. (as, that)
2. The reader can almost see the people — the poet is describing. (which, who, whom)
3. In my class are sixteen boys, only five of — are planning to go to college. (which, whom)
4. This afternoon Madge, Dorothy, and — will decorate the girls' gymnasium for the Halloween dance. (I, myself)
5. Everything — lives in the desert must learn to get along with little water. (that, which, who)
6. France, — happened at that time to be stronger than Spain, decided to strip the Spanish kingdom of its riches. (what, which, who)
7. How far away is the beach — we are going? (that, to which)
8. The World Court is closely associated with the work of the League of Nations, — we have refused to join. (which, who, whom)

9. The largest percentage of criminals is found among those — have least education. (what, which, who)
10. Tomorrow George and — are going for a bicycle ride in Forest Park. (I, myself)

MASTERY TEST 3 — *Pronoun*

Median — 14.1

In each of the following which pronoun is correct or preferred?
On your paper write each answer after the number of the sentence.
(Right — Wrong = Score)

1. Mother and Father were delighted to hear of — winning the scholarship to Harvard. (him, his)
2. The natives, — Emperor Jones thought were too much afraid of him to rebel, eventually rose against him and overthrew him. (who, whom)
3. — do you think it was? (Who, Whom)
4. The hermit offered food and shelter to — passed by on the lonely forest path to Eislich. (whoever, whomever)
5. Lucie Manette, — both Charles Darnay and Sydney Carton loved, is the heroine of *A Tale of Two Cities*. (who, whom)
6. For a short time Lady Mary Carlisle was extremely gracious to Monsieur Beaucaire, — she thought was a wealthy nobleman. (who, whom)
7. Miss Marshall was greatly surprised at — failing the Latin test. (him, his)
8. That evening the tall man — Sherlock Holmes thought had been the purchaser of the white goose called at the detective's lodgings in Baker Street. (who, whom)
9. Give this medal to — wins the hundred-yard dash. (whoever, whomever)
10. If I took home a cat, a dog, or a parrot, my mother would give — away. (it, them)
11. Labor has the right to bargain collectively with employers and choose — own representatives for this purpose. (its, their)
12. On August 8 my father, mother, brother, and — started on a motor trip to Niagara Falls. (I, myself)
13. Dr. Stefansson set to work to collect his dogs, some of — had gone squirrel hunting on Cooper Island. (which, whom)
14. Playing on the beach were several happy youngsters, two of — I recognized as the children of my host. (which, whom)

15. 16. It is sometimes difficult for a boy or girl to select a vocation unless — the advice of an older person to guide —. (he has, they have) (him, them)
17. The title would never induce one to read this book for — supplementary report. (his, their)
18. Neither Hilda nor Mildred has done — share of the camp work. (her, their)
19. When in a trolley you see an old person standing, get up and give — your seat. (him, them)
20. If artfully planned lectures and programs on the subject of education were given over the radio and at social gatherings, — would inspire the students to strive for higher marks in their school work. (it, they)

CORRECT VERBS

DIAGNOSTIC TEST 4 — *Verb except Agreement of Verb and Subject*

Select the correct or preferred verb to complete each sentence. On your paper write each answer after the number of the sentence. (Right — Wrong = Score)

1. As the detective advanced into the room, he gazed curiously at the rose petals — on the floor. (laying, lying)
2. After Alice had — the little cake, she grew to a height of nine feet. (ate, eaten)
3. If Frank — a tactful boy, he would not have criticized Beatrice's new hat. (was, were)
4. Marshall and I intended — dinner at Schrafft's. (to eat, to have eaten)
5. If Nancy — really interested in the Dramatic Club, she would attend the meetings. (was, were)
6. A large chart was — on the table in the pirate's cabin. (laying, lying)
7. If Mathilde — known the borrowed necklace was only paste, she would not have been frantic at its loss. (had, would have)
8. When the children — back from lunch, they found a gaily decorated Christmas tree set up in one corner of the school-room. (came, come)
9. This afternoon we — probably finish our class paper. (shall, will)

10. When Mr. Holder was collecting his tools for an afternoon of gardening, he discovered that someone — the handle of his favorite hoe. (broke, had broken)
11. No sooner had we assembled in Kathleen's room and — our preparations for the feast, than there came a stern rap at the door. (began, begun)
12. Later Paragot sent Asticot to school, where he — educated. (is, was)
13. All this time the Great Seal of England had — in the armpiece of the Milanese armor on the wall. (laid, lain)
14. Father strode to the foot of the stairs and — in an outraged bellow the instant return of his white fur rug. (demanded, demands)
15. Patricia and her sister — to leave so much work for Helen. (hadn't ought, ought not)
16. If Sam — off the radio, he would be able to concentrate on his spelling lesson. (turned, would turn)
17. A few weeks later the messengers — the young king tidings of a rich and powerful kingdom in northern Africa. (brought, brung)
18. After we had — under the hickory tree for an hour, a fierce-looking bull drove us away. (laid, lain)
19. All night the prisoner — by the barred window, staring with terrified eyes over the dark and lonely moor. (sat, set)
20. Four Maltese kittens — on the soft padding in the basket. (laid, lay)

Principal Parts of Verbs

PRACTICE 21

Insert in each sentence the verb form named. Supply the active voice of a transitive verb unless the passive is asked for. When in doubt, consult a dictionary for the principal parts and the conjugation in the appendix of this book for the tense and voice.

1. As the white rabbit scurried past Alice, he (past perfect of *take*) a watch from the pocket of his waistcoat and looked at it anxiously.
2. Recovering from her amazement, Alice (past of *spring*) to her feet and (past of *run*) across the field after the rabbit.
3. He (past of *dive*) into a large hole under the hedge.
4. When Alice (past of *come*) to the rabbit hole, she too popped into it.
5. Down, down she (past of *sink*), until she (past of *begin*) to think she would never reach the bottom.

6. After she (past perfect of *fall*) for some time, she landed with a thump on a heap of leaves and sticks. 7. First Alice made sure that she (past perfect of *break*) no bones; then she set out to explore.

8. On a crystal table she (past of *see*) a tiny gold key and a little bottle, on the label of which (past passive of *write*), "Drink me." 9. After Alice (past perfect of *drink*) the contents of the bottle, she (past of *shrink*) until she was only ten inches tall. 10. But now, alas, she was too small to reach the top of the table, where (past of *lie*) the golden key.

11. On the floor, however, Alice spied a little cake; and when she (past perfect of *eat*) it, she (past of *grow*) to be nine feet tall and could easily reach the key. Unfortunately the gate was very small, and poor Alice had no chance of going through. 12. In a moment she (past perfect of *burst*) out crying and before long had a deep pool of tears around her.

13. Suddenly Mr. Rabbit, elegantly dressed, (past of *become*) visible in the distance, and Alice determined to ask his help.

14. As soon as she (past perfect of *speak*), however, the rabbit hurriedly retreated, dropping his fan and white kid gloves.

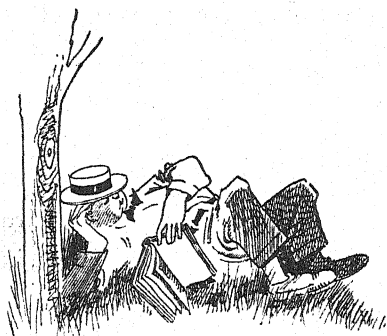
Feeling a little warm, Alice picked up the fan and waved it gently back and forth. 15. Soon she (past of *see*) that she was shrinking again, and quickly dropped the rabbit's fan.

Sit, Set, Lie, Lay, Rise, Raise

The principal parts of six troublesome verbs are:

PRESENT TENSE	PRESENT PARTICIPLE	PAST TENSE	PAST PARTICIPLE
sit (<i>have a seat</i>)	sitting	sat	sat
set (<i>place</i>)	setting	set	set
lie (<i>recline</i>)	lying	lay	lain
lay (<i>put down or place</i>)	laying	laid	laid
rise (<i>ascend</i>)	rising	rose	risen
raise (<i>elevate</i>)	raising	raised	raised

67. Set, lay, and raise are, as a rule, transitive verbs; in the active voice they require objects. *Set* is intransitive in "The sun is setting" and "He set out on a long journey." *To set* usually means *to cause to sit*; *to lay* means *to cause to lie*; *to raise* means *to cause to rise*.



I LAY DOWN ON THE GRASS



I LAID DOWN ON THE GRASS

68. Sit, lie, and rise are intransitive; they never take objects.

Mr. Meredith *laid* the new *linoleum* in the kitchen and then *lay* down to rest.

We *set* the *baby* in her high chair, and she *sat* there happily while we fed her.

Just as the sun *rose* over the horizon, the pirates *raised* their sinister black *flag*.

PRACTICE 22 .

Select the correct word to complete each sentence. Give the reason for each choice.

1. After eating his lunch David — down on the grass and went to sleep. (laid, lay)
2. After a little persuasion Allen — down and played Beethoven's "Sonata Appassionata." (sat, set)
3. Under the force of Denis' blow the masked knight fell from his horse and — motionless on the dusty plain. (laid, lay)
4. After Robin Hood had — for some time in dreamless slumber, he awoke, hung his broadsword at his side, and started out to seek adventure. (laid, lain)
5. As Kenneth traveled through the desert, he came upon a wounded Saracen — on the burning sands. (laying, lying)
6. "— down, Rover; — down," ordered Elmer. (Lay, Lie) (lay, lie)
7. — at Virginia's feet was a little gold key; she stooped and picked it up. (Laying, Lying)

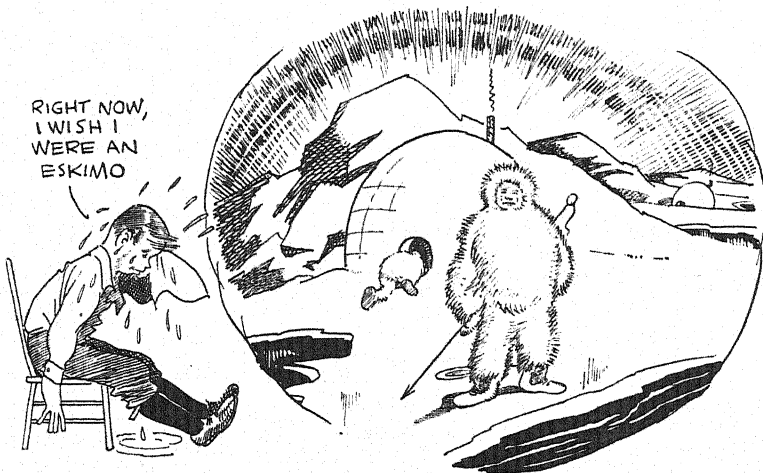
8. Please — the clock back ten minutes before you go to bed. (set, sit)
9. — down and tell me the whole story. (Set, Sit)
10. With unerring instinct Jerry chose the most comfortable chair in the room and — down to rest from his labors. (sat, set)
11. Since you forgot to put in the baking powder, you really shouldn't expect this bread to —. (raise, rise)
12. Just then the pirate captain — to the surface for the third time. (raised, rose)

Subjunctive Mood

69. The subjunctive mood is preferred for a wish and for a condition (an if clause) that is contrary to fact (untrue).

If I *were* you, young lady, I'd turn off the radio and begin to study. [Condition contrary to fact.]

Right now, I wish I *were* an Eskimo. [Wish.]



Tense

70. Do not carelessly shift from the past tense to the present or the present to the past.

(Right) Waving her tail furiously, the cat *stalked* into the room and *went* straight to Grandma's chair.

(Wrong) Waving her tail furiously, the cat stalked into the room and goes straight to Grandma's chair.

71. The past tense represents action completed in past time. The present perfect tense is used if the action extends, at least in its consequences, to the present.

I *lost* my umbrella. [This statement has to do only with the past act of losing the umbrella, which may since have been found.]

I *have lost* my umbrella. [Here the consequences extend to the present. The umbrella has not been recovered.]

The rosebush *bloomed* every summer for ten years. [It doesn't bloom now.]

The rosebush *has bloomed* every summer for ten years. [It still blooms.]

Chip *won* several ribbons at the Chesterfield Kennels exhibition last year. [He may not win ribbons this year.]

Chip *has always won* ribbons at the Chesterfield Kennels exhibition. [Chip's achievements extend to the present.]

72. The past perfect tense is used if the action was completed before some past time.

When I arrived in school, I discovered that I *had left* my umbrella in the trolley. [The *discovery* took place in past time, and the *leaving* was completed before the *discovery*.]

PAST	PRESENT	FUTURE
had left (before discovery)	discovered	

The next day the commander received the news that the supply ship *had sunk* beneath the icy waters of the Bay of Whales. [*Had sunk* is correct, because the *sinking* took place before the past act of *receiving*.]

73. To express action earlier than that expressed by the main verb, use the past tense of the participle or the infinitive; otherwise use the present tense.

I intended *to see* Violet before she left Pineville. [*To see* is correct, because the *seeing* did not occur before the *intending*.]

Mark Twain wished *to pay* the entire debt of his publishers. [The *paying* did not precede the *wishing*.]

Having received his Eagle Scout award, Russell became assistant scoutmaster of our troop. [The *receiving* preceded the *becoming*.]

74. The present may be used for the past in vivid narration.

Out of the crater the molten lava *flows*; down on the city of Pompeii it *pours*.

75. Might, could, would, and should, not may, can, will, and shall, are used after a past tense.

The outlaws then *told* Gurth that he *might go* free.

Note these correct forms:

If we *had known* about the rodeo in Cheyenne on August 21, we would have planned to be there that day. [Not "would have known."]

I wish I *had known* the real reason for Shirley's queer behavior. [Not "would have known."]

If Eleanor *forgot* to close the window, the canary would fly out. [Not "would forget."]

I wish I *had* an opportunity to study art. [Not "would have."]

Bernice *ought not* to spend so much time in the house. [Not "hadn't ought."]

PRACTICE 23

Insert the correct word. Give the reason for each choice except numbers 1, 2, 3, and 4.

1. If Agnes — followed Aunt Lillian's directions, the omelet would have been a success. (had, would have)
2. I wish I — seen you at the Horse Show. (had, would have)
3. You — to play basketball so soon after lunch. (hadn't ought, ought not)
4. If Peter — had an opportunity to develop his talents, he might have become a famous artist. (had, would have)
5. I expected — Whiteface before lunch. (to climb, to have climbed)
6. That afternoon Mrs. Blair told her grandson that he — go to Camp Onaka with the other boys. (may, might)
7. The hermit said that his father — dead for twenty years. (had been, was)
8. Malone shot the tiger just as it — going to spring at Professor Mitchell. (is, was)
9. I can't tell you how glad I was when I — that you — the poetry prize. (had learned, learned) (had won, won)
10. When Mr. Morgan adopts the orphan, he wishes to give the boy everything money — buy. (can, could)

11. Ever since I entered Washington High School, I — you to see our football team in action. (have wanted, wanted)
12. Before writing the first answer I read the whole examination paper and jotted down facts I — forget to include in my answers. (may, might)
13. That girl playing right forward already — four baskets. (has thrown, threw)
14. — you will find a sample of our best damask. (Enclose, Enclosed)
15. Yesterday we — the tennis rackets referred to in your letter of April 26. (have shipped, shipped)
16. Christopher Robin swallowed a morsel of bread and honey and — carelessly, "Piglet, I have decided something." (said, says)
17. Although Eppie got into various kinds of mischief, Silas Marner never really — her. (punished, punishes)
18. When we were in New York last week, Jessie and I intended — to the Museum of Natural History. (to go, to have gone)

Shall, Will, Should, Would

76. To express simple futurity (mere expectation) use shall in the first person and will in the second and the third.

I *shall* probably *plant* the marigolds and cosmos along the fence.

I *shall be delighted* to have lunch with you next Friday.

The journalism class *will publish* next week's edition of the *Brookdale Record*.

NOTE. "I will probably enter the University of Minnesota in September," although not the best usage, is acceptable colloquial English. The rule, however, indicates the practice of most writers.

77. To express the will of the speaker use will in the first person and shall in the second and the third.

(Promise) You *shall not be annoyed* by these rowdies any longer.

(Willingness) We *will gladly mind* the baby this evening, Mrs. Hunt.

(Threat or determination) I *will see* that your father hears of this.

(Command) You *shall not use* the car again this week.

78. In first person questions use shall.

Whom *shall* we *invite* to the puppet show?

How *shall* I *return* the book to you?

79. Should is, as a rule, used like shall, and would like will.

After graduation I *should like* to play on a professional basketball team.

Exceptions. *Would* is used for habitual action.

All summer I *would rush* home from business every evening to work in my garden.

Should is used for (1) duty and (2) a modest expression of opinion.

(Duty) She *should help* her mother get dinner for all those people.

(Modest expression of opinion) I *should think* so.

PRACTICE 24

Insert the preferred word. Give the reason for each choice.

1. I — like to examine carefully the Filmo 121 and the Magazine Ciné-Kodak before deciding which one to buy. (should, would)
2. How — we celebrate Mother's birthday? (shall, will)
3. The work — be completed by January 15. [A promise.] (shall, will)
4. I — be glad to play on the baseball team you are organizing. (should, would)
5. Most of the material for my report on Charles Darwin I — obtain from the *Encyclopædia Britannica*. (shall, will)
6. If something exciting doesn't happen soon, I — fall asleep. (shall, will)
7. What belt — I wear with this gray dress? (shall, will)
8. I — like very much to see your collection of tropical fish. (should, would)
9. I hope I — be able to write stories like these some day. (shall, will)
10. I — never give my consent to such a ridiculous request. [Determination.] (shall, will)

MASTERY TEST 4 — *Verb except Agreement of Verb and Subject*

Median — 14

Select the correct or preferred verb to complete each sentence. On your paper write each answer after the number of the sentence. (Right — Wrong = Score)

1. In an instant Edwin discovered that he had — down on a freshly painted bench. (sat, set)
2. If Harold — begun earlier to prepare his report, everybody would have enjoyed it more. (had, would have)
3. You — to put that fragile goblet into boiling water. (hadn't ought, ought not)
4. For a long while I — on my back under the tree and watched a mother robin feeding her babies. (laid, lay)
5. One day a slim young gypsy in gaily colored clothes — to Aunt Polly's kitchen door. (came, come)
6. After Sherlock Holmes had — the advertisement, Dr. Watson took it to the office of the *Evening News*. (written, wrote)
7. Some of the most skillful bowmen in Lincoln and Nottinghamshire were gathered in the forest, and Little John — tallest of the group. (is, was)
8. When I reached home, I discovered that I — my history book in school. (had left, left)
9. Where — we meet this evening? (shall, will)
10. The letter brought the good news that on the previous Friday I — elected a member of Senior Arista. (had been, was)
11. After Helen and I had bought our yarn and — to take lessons, we discovered that knitting a sweater is more difficult than we had supposed. (began, begun)
12. Halfway to Chicago we ran into a storm which worried Father John because he never — in a plane before. (had been, was)
13. If Marcus — in his own home, he wouldn't throw paper on the floor. (was, were)
14. Last night I wanted — *Writing for Profit* before going to bed. (to finish, to have finished)
15. If Uncle Peter's heart — stronger, he would climb Mt. Marcy with us. (was, were)
16. Christopher stooped and picked up a white feather — on the carpet. (laying, lying)
17. Tired, wet, and hungry, Tom Canty dragged himself to his wretched bed and — down to dream of palaces, princes, and kings. (laid, lay)
18. With one mighty effort Tim and I lifted the heavy chest and — it on the rude table in the cabin. (sat, set)
19. For three weeks Amy's rag doll had — forgotten on the lawn under the peach tree. (laid, lain)
20. When we reached Harrisburg after a two hours' drive over icy roads, I was almost —. (froze, frozen)

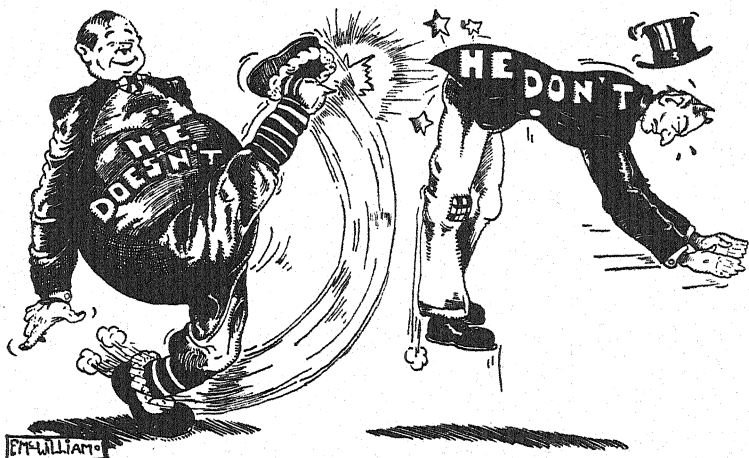
Verb and Subject

DIAGNOSTIC TEST 5 — *Agreement of Verb and Subject*

In each of the following sentences which word or expression is correct? On your paper write each answer after the number of the sentence. (Right — Wrong = Score)

1. I think three dollars — too much for a book on amateur photography. (are, is)
2. A hundred years ago there — Indians all over this neighborhood. (was, were)
3. Examinations to test scholarship — given in medieval universities. (was, were)
4. The description of the tiny islands — so vivid that you can almost see them as you read. (are, is)
5. *Young Americans* by Cornelia Meigs — stories of real boys and girls. (contain, contains)
6. The churches of this community — a great opportunity for service. (has, have)
7. Two thirds of Martha's free time — spent in experimenting with new and unusual recipes. (are, is)
8. You, like every other candidate for graduation, — to serve on one of the class committees. (want, wants)
9. Gradually, as your skill and courage —, you become more and more confident of your superiority over this throbbing giant of steel and iron. (increase, increases)
10. The animals that particularly attracted my attention — the bears. (was, were)
11. At first everyone, including Bernice and her parents, — convinced of Kenneth's guilt. (are, is)
12. Leon is one of the boys who — constructing a tennis court behind the high school. (are, is)
13. In the envelope which Mr. Openshaw received in the mail — five dried orange seeds and a mysterious message signed X.Y.Z. (was, were)
14. The number of people killed by drunken drivers — increasing rapidly. (are, is)
15. In our last town election all the Democratic candidates but one — elected. (was, were)
16. Many of the contributors to *Popular Science* — how to make useful articles out of junk. (explain, explains)

17. Buckwheat cakes and maple syrup — one of my favorite breakfast dishes. (are, is)
18. A will left by J. M. Glenarm, bequeathing his nephew a large estate under unusual conditions, — wild adventures for Jack and his two sisters. (start, starts)
19. Where — your committee decided to hold its final meeting? (has, have)
20. Eleanor, accompanied by her small brother and two stray cats, — gone for a short walk in the garden. (has, have)



Pupil Cartoon

80. A verb agrees with its subject in number and person.

In recent years there *have been* many *changes* in methods of teaching. When Rip van Winkle returns to his native village, *he doesn't find* many of his old friends.

Why *weren't you* at the meeting of the Science Club yesterday? [The subject *you* always takes a plural verb.]

Millicent, not her twin sisters, *has offered* to bake a pie for our picnic. [The verb agrees with the positive subject, not the negative.]

The Count of Monte Cristo is one of those rare books *that appeal* to almost every boy and girl. [*Books*, not *one*, is the antecedent of *that*. The relative pronoun is therefore plural.]

81. Do not be deceived by a modifier after the subject. Search out the subject and make the verb agree with it.

With, together with, as well as, and including after subjects are troublemakers.

In general the *procedure* of our assemblies *varies* little.

Parts of A Son of the Middle Border are as entertaining as an adventure story.

Bob Fredrickson, together with Sam Davis and Ed Morse, *is building* a model airplane.

82. As a rule, compound subjects connected by and take plural verbs. "Lillian and Mary were absent" means that two girls were absent.

Exception. A compound subject that names one person, thing, or idea takes a singular verb.

The secretary and treasurer of the Senior Class *writes* the minutes of the meetings, *carries* on the class correspondence, and *collects* dues.

At first bread and milk *was* the baby seal's favorite breakfast dish.

83. A verb having a compound subject connected by or or nor agrees with the nearer subject.

Either Scotty or Towser *has eaten* the chops. [Because one dog has eaten the chops, the verb is singular.]

Either Ted or the girls *have eaten* the chocolates. [The verb agrees with the nearer subject word, *girls*.]

(Right) Either you or *I am* responsible for the error.

(Better) Either you are responsible for the error, or I am.

84. A word that is plural in form but names a single object or idea takes a singular verb.

Do you think three dollars *is* too much for this hat? [Three dollars is one sum of money.]

Younger Poets *is* an anthology of the work of high school students.

Two thirds of a pie *is* far too much for a little boy to eat.

Mathematics *is* an important subject.

85. Each, every, either, neither, anyone, anybody, everyone, everybody, someone, somebody, no one, nobody, one, many a, and a person take singular verbs.

One of the boys *has caught* five big trout.

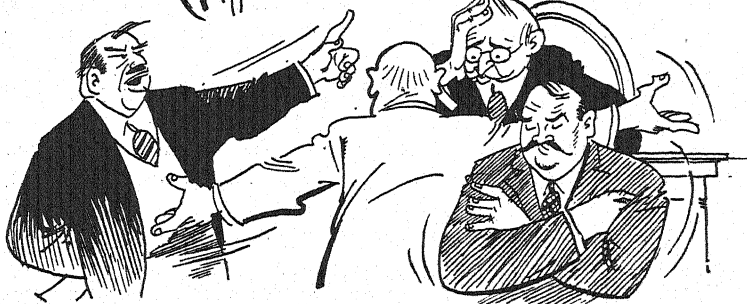
Every tree and shrub *is covered* with snow.

Neither of us *was* able to move the stone from the mouth of the cave.

THE COMMITTEE **IS**
HANDING IN ITS REPORT



THE COMMITTEE **ARE** UNABLE
TO AGREE ON A REPORT



86. A collective noun takes a singular verb when the group is thought of and a plural verb when the individuals are thought of.

My physiography class *has decided* to visit the Hayden Planetarium.
My physiography class *are now discussing* plans for the visit.

PRACTICE 25

Choose the correct verb. Give a reason.

1. Under the fake forecastle there — two cannons. (was, were)
2. I admit that civics never — my favorite subject. (was, were)
3. Many a would-be nurse — been inspired by the story of Florence Nightingale. (has, have)
4. D'Artagnan, not the three musketeers, — directly instrumental in the pretty seamstress' escape. (was, were)

5. The committee — discussing plans for a masquerade party. (are, is)
6. Charles, as well as his young sisters, — frightened by the piteous groans. (was, were)
7. The teacher asked me whether John Hay or Bret Harte — the first to discover the literary possibilities of Pike County. (was, were)
8. During the next quarter the Princeton team — able to cross the Yale goal line. (wasn't, weren't)
9. My favorite among summer sports — swimming. (are, is)
10. There — been a number of robberies in my neighborhood recently, and not one of the thieves — been caught. (has, have) (has, have)
11. There — many dragons carved around the base of the emperor's throne. (was, were)
12. He — know how to study a spelling lesson. (doesn't, don't)
13. Neither of these jobs — much scope for creative talent like yours. (offer, offers)
14. Every stick and stone — been cleared from the west field. (has, have)
15. Strangely enough, not one of the five boys — the slightest idea who batted the baseball through Mr. Bascom's window. (has, have)
16. Is it the black puppy or the white one which — just made a meal of Father's new hat? (has, have)
17. Tom Eadie was one of the expert divers who — summoned by the Navy to help in the salvage of the S-4. (was, were)
18. The next day Barbara and I — summoned to the principal's office. (was, were)
19. Each of the stories in *Short Stories for Study and Enjoyment* — different from the others and — a vivid impression on the reader's mind. (are, is) (leave, leaves)
20. In our class four dollars — been collected for the Red Cross. (has, have)

MASTERY TEST 5 — *Agreement of Verb and Subject*

Median — 14.8

In each of the sentences on page 523 which word or expression is correct? On your paper write each answer after the number of the sentence. (Right — Wrong = Score)

1. As far as I could see, there — only two ways out of my predicament. (was, were)
2. Ten minutes after the end of the performance the audience — still calling for their favorite actors. (was, were)
3. Either of these great natural wonders — worth a trip across the continent. (are, is)
4. Captain Bligh, who had been sent to sea in a little boat with several midshipmen, — in court to accuse the mutineers. (was, were)
5. Plenty of rest, as well as exercise and nourishing food, — essential to the normal growth of a young puppy. (are, is)
6. The gate was open but in the yard — two fierce-looking bulldogs. (was, were)
7. The setting of these two poems — a farm in New England. (are, is)
8. The charges made by the Spanish government — based upon the report of Captain Canova. (was, were)
9. A number of my friends — members of the Engineering Club. (are, is)
10. In front of the parish church — fifty or more boys and men. (was, were)
11. Apple pie and cheese — Uncle Henry's favorite dessert. (are, is)
12. *Heroes of Progress* — of the achievements of great scientists, inventors, naturalists, and artists. (tell, tells)
13. Two dollars — seem an exorbitant price for that fountain pen. (doesn't, don't)
14. Why — two thirds of the work always left to Margaret? (are, is)
15. Not one of us fifteen boys — been late this term. (has, have)
16. The lines "Ten thousand saw I at a glance tossing their heads in sprightly dance" — a thrilling scene. (picture, pictures)
17. Sherlock Holmes and Dr. Watson discover the criminals' plans and — their scheme for robbing the bank. (upset, upsets)
18. In Pittsburgh — located some of the largest steel mills in the world. (are, is)
19. Clyde R. Hunt, commander of the Woodhaven Post of the American Legion, together with Thomas P. Ohlert, president of the Woodhaven Lions, — been busily working out the final details of the dedication. (has, have)
20. During recess the children play games which — them fairness and co-operation. (teach, teaches)

CORRECT ADJECTIVES, ADVERBS, NOUNS, PREPOSITIONS, AND CONJUNCTIONS

DIAGNOSTIC TEST 6 — *Grammar except Pronoun and Verb*

In each of the following select the correct or preferred word or expression. On your paper write each answer after the number of the sentence. (Right — Wrong = Score)

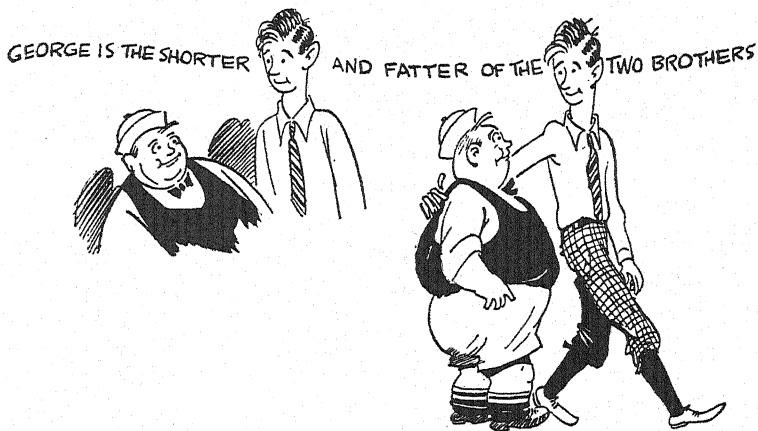
1. I hope that when I return a year from now — will be ready for college. (that you, you)
2. We could not see the lake very —, as it was foggy. (good, well)
3. After finishing her homework Betty practiced her piano lesson for a half —. (an hour, hour)
4. I enjoy swimming more than — sport. (any, any other)
5. When Charlie and I awoke the next morning, we were so stiff we — hardly move a muscle. (could, couldn't)
6. Masfield's poetry is different — Robinson's. (from, than)
7. Sherlock Holmes refused to listen to the stranger's story — Dr. Watson was permitted to remain in the room. (unless, without)
8. Just then the puma gave an angry snarl and jumped — the ledge. (off, off of)
9. Even to the roughened fingers of the little seamstress the velvet in the princess' cloak felt —. (smooth, smoothly)
10. — was no opportunity last evening for me to give Conrad your message. (Their, There)
11. In a short detective story you don't have to read three hundred pages to discover who the murderer is, — you have to do in a full-length mystery novel. (as, like)
12. For a long time the divers couldn't find — way to enter the sunken submarine. (any, no)
13. Why do you like — kind of dresses? (that, those)
14. On Christmas Eve the baby was — excited to eat her supper. (to, too)
15. For a long time law appealed to Clifford more strongly than — profession. (any, any other)
16. Although Mildred was sure she had put in the baking powder, the bread did not rise as it should —. (have, have risen)
17. I have no interest in — kind of stories. (that, those)
18. Do you know the difference between a politician and —? (a statesman, statesman)

19. Aunt Miranda's opinion of the new dress was quite different — Rebecca's. (from, than)
20. The letters R. H. H. S. are engraved on the ring in a — way. (most unique, unique)

Adjective and Adverb

87. Use the comparative when comparing two.

Vivian is the *taller* and *prettier* of the two sisters.



88. When the comparative is used for more than two, exclude from the group the object compared.

(Right) New York has more electoral votes than *any other* state in the Union.

(Poor) New York has more electoral votes than any state in the Union. [This sentence says that New York has more electoral votes than itself, for New York is one of the states in the group *any state in the Union*.]

89. Avoid double comparison. Double comparison ("more wiser," "most beautifulst") was correct when Shakespeare wrote but has gone out of style.

(Right) Of the two magazines, *Good Housekeeping* has a *wider* selection of recipes and homemaking articles.

(Wrong) Of the two magazines, *Good Housekeeping* has a *more wider* selection of recipes and homemaking articles.

90. This and that are singular and modify singular nouns; these and those are plural.

(Right) I can't understand why you enjoy *that kind* of books.
[Not "those kind."]

Say *this boy*, not "this here boy"; *that boy*, not "that there boy."

91. Repeat the article before a second noun in a series for contrast, clearness, or emphasis.

In those days life was kind to neither the old nor *the* young.
The captain and *the* manager of the football team have agreed to address the cheering squad.

92. Say a half hour or half an hour, not "a half an hour."

(Right) By working energetically for *a half hour*, Father and I made the car shine like new. [Not "a half an hour."]

93. Omit the article after sort and kind.

(Right) The other pupils in Schuyler Academy considered Fred Laughton a strange *kind of* boy.

(Colloquial) The other pupils in Schuyler Academy considered Fred Laughton a strange kind of a boy.

94. Use a before a consonant sound and an before a vowel sound. Don't make the mistake of thinking of letters instead of sounds. "An hour" is right, because the *h* is silent.

95. Avoid the double negative. The negative is not used with *hardly*, *scarcely*, and *only*, or with *but* when it means *only*.

(Right) When I was a little fellow I *could hardly wait* till Christmas.
[Not "couldn't hardly wait."]

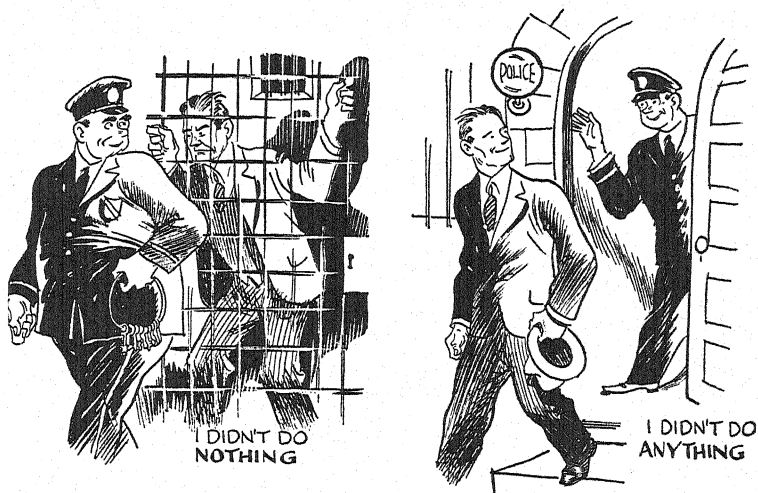
(Right) I had to admit I *didn't know anything* about ventriloquism.

(Right) There *is but one* high school for the children of the three towns.

PRACTICE 26

Select the correct or preferred word in each sentence and give a reason for the choice:

- Each year the United States suffers a greater loss from fire than — country in the world. (any, any other)

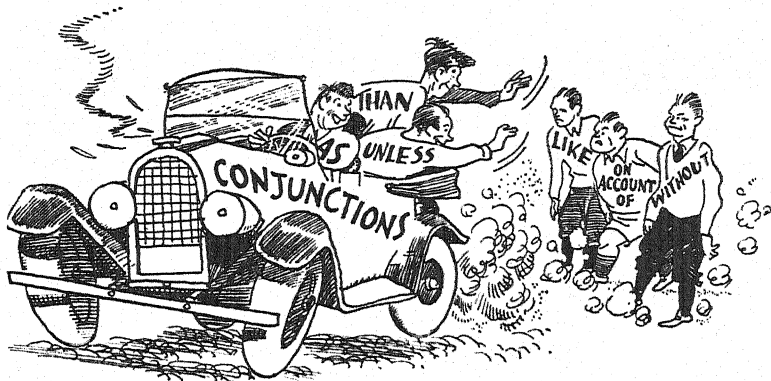


2. — mile down the road Robin Hood came to a rustic bridge. (A half, A half a)
3. Which is the — educational of these two magazines? (more, most)
4. Diamonds are harder than — substance known to man. (any, any other)
5. Clarence Day's *Life with Father*, which I finished last night, is different from — book I have ever read. (any, any other)
6. Kansas produces more winter wheat than — state. (any, any other)
7. Although my French teacher told us to review the irregular verbs, I didn't study — of them. (any, none)
8. In all the world there — but one princess worthy to be the wife of so powerful an emperor. (was, wasn't)
9. Hugo hasn't contributed — to the Junior Red Cross. (anything, nothing)
10. — kind of songs has never appealed to me. (That, Those)
11. Patsy is a peculiar sort of —. (a dog, dog)
12. A half — from home I met Dr. Foster. (a block, block)
13. A secretary and — have to attend to many routine details in the course of their day's work. (a stenographer, stenographer)
14. Not having seen Harold Banks for five years, I — him. (didn't hardly know, hardly knew)
15. One of the best ways to raise money for a club is by having — amateur night. (a, an)

Noun

Use these correct forms:

- The high school is two miles from my home. [Not "mile."]
 Yesterday afternoon we sold ten bushels of apples. [Not "bushel."]
 My music teacher is only five feet tall. [Not "foot."]
 Last winter I lost two pairs of gloves. [Not "pair."]



Wrong Part of Speech

96. Do not interchange conjunctions and prepositions. As, than, and unless are commonly conjunctions. Avoid the use of like or without as a conjunction. Different from is always correct.

The slums of a great city are far *different from* the homes of the rich.
 Florence interpreted the third question *as* I did.

97. Use an adverb to modify a verb, an adjective, or an adverb.

- (Right) I *surely* was frightened when I heard that noise.
 (Slang) I *sure* was frightened when I heard that noise.

Slow, *loud*, *quick*, *fast*, *smooth*, *cheap*, *right*, *wrong*, *clear*, *ill*, *well*, *hard*, *high*, *long*, *deep*, and *close* are used as adjectives or as adverbs.

- (Right) Drive *slow*. Come *quick*. Speak *louder*. (Of course "Drive slowly" and "Come quickly" are also correct.)

98. After be, become, grow, seem, appear, look, feel, taste, smell, and sound, use a predicate adjective to describe the subject.

(Right) Everyone thought that Louise looked *beautiful*.

(Wrong) Everyone thought that Louise looked beautifully.

99. Do not carelessly use to and their as adverbs.

(Right) *There* are *too* many adjectives in your sentences.

PRACTICE 27

Select the correct or preferred word to complete each sentence. Give the reason.

1. How many — of potatoes did your father raise last year?
(bushel, bushels)
2. Rolly Marvin looks — he could play a great game at tackle.
(as if, like)
3. The salutation of a friendly letter is usually different — that of a business letter. (from, than)
4. Nancy wanted to talk and act — the wealthy people of Glen Shore did. (as, like)
5. The first Eddystone lighthouse, which resembled a Chinese pagoda, was very different in appearance — the lighthouses of today. (from, than)
6. No other knight in the king's court could entertain the young prince — Richard could. (as, like)
7. My hobby, fashion designing, I take very —, for I expect to make it my vocation after I graduate from high school. (serious, seriously)
8. Mother is feeling — better today. (some, somewhat)
9. In some states, however, the candidates are chosen —.
(different, differently)
10. Alice found that the mixture in the bottle tasted rather —.
(sweet, sweetly)
11. The voice in the next room sounded —. (harsh, harshly)
12. Write your essay — on one side of the paper. (legible, legibly)
13. Constance is always — busy to have any fun. (to, too)
14. Walter and George were — frightened to move from the spot.
(to, too)
15. — was no doubt about the authenticity of the signature on the will. (Their, There)

Syntactical Redundance

100. A pronoun and its antecedent are not used as subject of the same verb.

The soldier who had pushed Edward into the mud ~~he~~ now gave the young prince a mocking salute.

101. Cross out every unnecessary preposition or other word.

In Rome we saw the house in which Keats died ~~in~~.

A strong gust of wind nearly blew us off ~~of~~ the observation tower.

PRACTICE 28

Twelve of the following sentences are incorrect. Correct and give reasons.

1. Shelley ends up "Ode to the West Wind" on the optimistic note, "If Winter comes, can Spring be far behind?"
2. The newsreel man noticed that on both trial runs when the driver brought the car to a stop, that the car swerved to the right.
3. One day a high summer flood washed the mongoose out of the burrow where he lived with his father and mother, and carried him, kicking and clucking, down a roadside ditch.
4. In this chapter we meet Charles Darnay, of whom we hear a great deal of later in the book.
5. This poem tells of a person who, although she never saw a moor or the sea, she can imagine the appearance of the heather and the waves.
6. Did Tommy just fall off of the limb or did someone push him?
7. When Godfrey decided to claim his daughter, Silas he left the decision to Eppie.
8. It was a fresh, crystal-clear morning, with icicles hanging like dazzling pendants from the trees and a glaze of pale blue on the surface of the snow.
9. Constance is a girl of about seventeen years old, with short curly hair, dark blue eyes, and a turned-up nose.
10. When Emma Jane went home, she told her brothers of what she had done.
11. The reason for my absence yesterday was on account of illness.
12. "America for Me" by Henry van Dyke is another poem of which I never tire of reading.

13. The first and most important step is to decide on what the biggest news of the week is.
14. Entering an arched doorway, the two found themselves in a beautiful little vaulted chapel about eighteen feet long.
15. This poem tells about an old woman who, after her day's work was done, she would sit and read by candlelight.

Omission

102. Subjects, verbs, objects, conjunctions, and prepositions are sometimes incorrectly omitted.

(Right) Mr. Radcliffe helped me more than he helped Gerald or Warren.

(Right) Mr. Radcliffe helped me more than Gerald or Warren helped me.

(Ambiguous) Mr. Radcliffe helped me more than Gerald or Warren.

(Right) About birds Theodore Roosevelt knew as much as his companion, or more.

(Wrong) About birds Theodore Roosevelt knew as much or more than his companion.

103. Do not omit a repeated verb if it differs in form from the verb expressed.

(Right) Flood control is a problem to which scientists *have given* and are giving much serious thought.

(Colloquial) Flood control is a problem to which scientists have and are giving much serious thought. [*Have giving* is not grammatical.]

104. Insert every word needed to complete a comparison.

(Right) The language of this magazine is vigorous but is not so picturesque as that of *Time*.

(Wrong) The language of this magazine is vigorous but is not so picturesque as *Time*.

105. Do not omit a needed preposition.

(Right) I *graduated from* Flushing High School last February.
[Both *graduated from* and *was graduated from* are correct.]

(Wrong) I graduated Flushing High School last February.
[*Graduate* in this sense does not take an object.]

PRACTICE 29

Ten of the following sentences are wrong. Correct and give reasons.

1. After a few years' training Lucetta could sing as well or better than her famous sister.
2. It is remarkable that Boswell could portray a character as he has Johnson.
3. Emerson tells us that we should rely on our own thoughts and be proud of them.
4. A car was coming down Riverside Drive about fifty miles an hour but stepped on his brakes when he saw me.
5. I believe the author's purpose is primarily to entertain but also gives a picture of criminals and the way a penitentiary affects different people.
6. In 1885 Arthur Conan Doyle, the creator of Sherlock Holmes, graduated Edinburgh University.
7. Is the salary of a young engineer larger than a teacher or an accountant?
8. Hope your family are well and thoroughly enjoying the winter in Florida.
9. Lincoln thought the Gettysburg Address a failure but proved to be one of the greatest speeches in history.
10. I enjoy playing the music of the operas and listening to it.
11. Last term stenography was the only subject that I received ninety or over.
12. The Service Society has in the past and will continue to help many families in our community.

MASTERY TEST 6 — *Grammar except Pronoun and Verb*

Median — 16.1

In each of the following select the correct or preferred word or expression. On your paper write each answer after the number of the sentence. (Right — Wrong = Score)

1. Clara, who was — short to see over the heads of the other spectators, caught only a glimpse of the parade. (to, too)
2. Bill's courtesy, efficiency, and willingness — have made a good impression on Mr. Burroughs. (sure, surely)
3. Thomas Edison patented more inventions than — person who has ever lived. (any, any other)

4. Within a few months I ——— hardly see the scar on my arm.
(could, couldn't)
5. Don't you know Anne Marie doesn't like ——— kind of cookies?
(that, those)
6. The secretary and ——— of the Writers' Club were absent from
yesterday's meeting. (the treasurer, treasurer)
7. *A Tale of Two Cities* is different ——— Dickens' other novels.
(from, than)
8. The front page of this newspaper looks ——— it had been thrown
together. (as if, like)
9. Each year the people of the United States consume more pounds
of sugar than the people of ——— nation in the world. (any,
any other)
10. At graduation Anita Cromwell won more awards than ———
member of her class. (any, any other)
11. When I visited the Aquarium last week, I saw the ——— fish im-
aginable. (most oddest, oddest)
12. ——— is seldom any justification for discourtesy. (Their, There)
13. I don't think Miss Jordan will ——— that excuse for tardiness.
(accept, accept of)
14. Miss Schuyler never has forgotten and never ——— that one of
her distant relatives was a signer of the Declaration of In-
dependence. (will, will forget)
15. Which of the dresses do you like better, the blue or ——— one?
(green, the green)
16. Just think — in a half ——— we'll be on our way to Montreal.
(an hour, hour)
17. You cannot understand a difficult topic ——— you give the
subject your undivided attention. (unless, without)
18. This afternoon I played tennis with a boy with whom I had
never ——— before. (played, played with)
19. Your method of learning a poem is different ——— mine. (from,
than)
20. Must we always play ——— kind of games? (this, these)

Grammar Posters

By drawing a grammar poster you will impress a correct form on your own mind and on the minds of other pupils who see your poster on the bulletin board. After the pupils show their posters to the class, your teacher may display them all or select the best for exhibition.



Pupil Cartoon

Standards for Posters

1. *Is the error real, common, and serious?*
2. *Is the correct form conspicuous and the incorrect preceded by not, crossed out, printed smaller, or otherwise subordinated?*
3. *Is the lettering easily read from all parts of the classroom?*
4. *Is the workmanship careful?*
5. *Is the picture appropriate?*
6. *Is there a touch of humor?*

PRACTICE 30

After studying the pupil posters on this page and pages 519, 546, and 548 draw a grammar poster to help pupils eradicate a common error.

SECTION FOUR

Clear, Correct, Efficient Sentences

Sentence Sense

DIAGNOSTIC TEST 7 — *Sentence Sense*

Examples

1. Hitty my kitten is a playful little rascal who refuses to realize that I sometimes have work to do whenever I start to study Hitty jumps into my lap and pushes my book away
2. While *Microbe Hunters* dwells chiefly on the contributions that Pasteur and other great men made to science

1. 2

2. 0

The 1. 2 shows that number 1 is two sentences. The 2. 0 indicates that number 2 is not a sentence.

The test

Indicate by 0, 1, 2, or 3 the number of complete sentences in each of the following. On your paper place a period between the number of the example and the answer.

1. The young lover who will never grow old the priests who are leading a heifer to the sacrifice and the other figures carved on the Grecian urn
2. Have you ever been in Philadelphia Mother Father my two sisters and I spent Easter week there last year as soon as we had registered at our hotel we went to Independence Hall where we saw the famous Liberty Bell
3. Presently a mighty hand seemed to spread over the sky the rosy fingers extending across the zenith
4. Because some magazines and newspapers print distorted and sensational versions of the news
5. Don't you agree with me that Agnes was a self-sacrificing woman for years she took care of her father doing her best to make him comfortable and happy
6. Wood has energy as the heat from burning it produces steam

- in an engine which in turn can move a weight the growth of a tree depends upon the heat and light given out by the sun
7. Sun worship is the oldest and most widespread of religions and even today it is prevalent in many parts of the world
 8. Bedford is an all-round type of back who can hit the line cut sweep fake and handle the ball he hammered the middle of the tight-packed Giant line to pieces at times and on other plays whipped around the flanks like an antelope
 9. Each person in the United States lives under three different sets of laws community state and federal
 10. A country that spends billions of dollars in building defenses not against natural forces but against other nations of the world

Run-on Sentence

106. If a sentence ends with a comma or no punctuation mark and the next one begins with a small letter, the error is called a run-on sentence. The failure to use periods, question marks, and capitals is a serious fault, because it shows inability to recognize a sentence.

(Right) Swimming is an aid in building healthy, vigorous bodies and is also a preparation for emergencies. Its value as a school activity is recognized by most educators.

(Run-on sentence) Swimming is an aid in building healthy, vigorous bodies and is also a preparation for emergencies, its value as a school activity is recognized by most educators.

To avoid the run-on sentence, use a period after every principal clause with its modifiers unless it is clearly connected with another principal clause to form a compound sentence.

Notice the use of the semicolon between the members of a compound sentence that are not connected by a conjunction.

'With high esteem and full respect I greet a genuine storyteller; with intense gratitude I grasp him by the hand. — FROEBEL

PRACTICE 31

Punctuate and capitalize the following passage. Be sure to place a period at the end of a sentence and to begin a sentence with a capital. There are fifteen sentences.

Colonial Transportation and Communication

Travel in the American colonies was a slow and sometimes painful process the settlers at first followed the Indian trails in the woods and used birch-bark canoes on the rivers such things as roads and bridges were practically unknown by the eighteenth century however the colonists had built roads between the principal cities and bridges over the important streams stagecoaches carried passengers from one large city to another the trip from Boston to New York if the weather was fair and the roads were in good condition took only a week during these seven days the occupants of the coach were jounced and jolted about from three in the morning till nine at night the other six hours they spent on the hard uncomfortable bed of a wayside inn occasionally the coach stuck in the thick mud in the roads and then the passengers had to alight and push to help the horses

Unfortunately the colonist who decided to stay comfortably at home and transact his business by mail had to trust to an irregular and expensive postal system not until a fairly large heap of letters had accumulated did a post rider set out he left the mail at a public house where it remained until the person to whom it was addressed claimed it and paid for it

In 1704 the first American newspaper the *Boston News Letter* made its appearance by the middle of the eighteenth century there were about a dozen newspapers none of which was printed daily these early papers were devoted almost exclusively to advertisements and thus tell us indirectly a great deal about colonial life

Sentence Fragment

107. When a period is used after a part of a sentence that does not make complete sense when standing alone, the fraction of a sentence is called a sentence fragment. If you are not sure whether you have written a sentence, ask yourself, "Have I said something?"

In the writing of some high school pupils participial and infinitive phrases, subordinate clauses, and groups of words without a verb are found masquerading as sentences. Many authors, it is true, use sentence fragments intentionally. Probably your teacher will not object to your using an occasional sentence fragment for a purpose if by placing an asterisk (*)

before it and writing "sentence fragment" at the bottom of the page you show that you understand what you are doing. But first make sure that you always know a sentence fragment when you see it.

(Sentence fragment) I have tried my hand at various forms of art work. For instance, making posters for Health Week.

(Right) I have tried my hand at various forms of art work — for instance, making posters for Health Week.

For instance, making posters for Health Week is a group of phrases, not a sentence.

(Sentence fragment) The *Saturday Evening Post*, a magazine which contains many readable articles on current topics.

(Right) The *Saturday Evening Post* contains many readable articles on current topics.

In the expression "The *Saturday Evening Post*, a magazine which contains many readable articles on current topics" there is no principal clause. *Which contains many readable articles on current topics* is a subordinate clause.

Elliptical Sentence

Use a period after an elliptical sentence, especially the answer to a question, with the subject and predicate omitted.

How old are you? [I am] Fifteen [years old].

Where were you born? [I was born] In Charlotte, North Carolina.

PRACTICE 32

Correct the following. If necessary, supply a subject and a predicate for a principal clause. Give the syntax of each subordinate clause you use. Point out the subject and the predicate of each principal clause.

1. No one is very fond of poor Tony. Except, of course, his doting mother.
2. An icy gale forced Peary and his party to return. Not, however, until they had gone as far as latitude $87^{\circ} 6'$.
3. When the fly got within an inch of the crumb, the cat made a lunge in its direction, the fly was so frightened that it flew away.

4. Silas now had a reason for living. A reason which was far better than counting gold from day to day.
5. I prefer a story that has a historical background, for example, *The Covered Wagon* tells about pioneer days in America.
6. Both fiction and biography should be included in a person's reading program. Fiction for pleasure; biography for knowledge.
7. One night while Gavin was walking through the woods he heard a girl singing as he approached he noticed that she was a gypsy.
8. During pasteurization milk is slowly heated to a temperature of one hundred forty-five degrees while it is being thus cooked all the harmful bacteria in it are killed.
9. There are, of course, some educational and entertaining magazines for young people. Two of which are *Popular Science* and *Popular Mechanics*.
10. Read *Microbe Hunters* and gain a better understanding of the men who help to make your life what it is. Free, as far as it is humanly possible, from the attacks of disease germs.
11. A high tariff, of course, slows down foreign trade. The decrease depending on how high the duty is.
12. As I have not received the dictionary I ordered on May 9, I am wondering whether my letter has gone astray, if my order reached you, will you please fill it as soon as possible.
13. In "The Gift of the Magi" we become acquainted with Jim, who is trying to make a start as an artist. Also Della, his young wife, who is attempting to earn money with her singing.
14. My cousin didn't find much of interest in the Metropolitan Museum of Art. While my sister and I had a marvelous time there.
15. I am being given an education so that I may appreciate music, literature, and art. So that I may understand and evaluate the achievements of my fellow men. So that I may think clearly and form intelligent opinions on vital topics. So that I may be a useful citizen of the United States.

MASTERY TEST 7 — *Sentence Sense*

Median — 9.4

Indicate by 0, 1, 2, or 3 the number of complete sentences in each of the following. On your paper place a period between the number of the example and the answer.

1. All this for just twenty-five cents to be paid to the *Domino* representative of your official class
2. Have you ever been lost in the woods and thoroughly frightened at your predicament if you have then you know what it's like and if you haven't I'll leave it to your imagination
3. After a delightful drive through the hills we reached home at six o'clock all evening we talked about the novel and exciting experiences we enjoyed at your home
4. Odd to outsiders because of his ill health and taciturnity and odd to his father because he refused to worship money and power
5. Those little children drinking their milk as though they really loved it
6. A tall man appeared upon the shore of the island a longbow in his hand
7. After reading the poem once or twice look up the meanings of all the unfamiliar words and then think the poem over sometimes several different interpretations of the verse will occur to you but by the use of a little common sense you will usually arrive at the idea of the author
8. Against the whiteness of the garden wall the figure of a man was seen signaling violently with both arms
9. Have I ever told you about Skippy the fox terrier my father gave me for my sixth birthday every day when I came out of school Skippy would be across the street waiting for me when we reached home he'd wait patiently while I changed my clothes and drank a glass of milk
10. Self-interest prompts every employer to keep only the best those who can carry the message to Garcia

Saying What Is Meant

108. Think what your words mean. Choose words which express your idea exactly.

(Right) Poor posture is my worst fault in speaking.

(Wrong) Good posture is my worst fault in speaking.

109. Don't shift from one construction to another. Know how the words in a sentence are related.

(Right) As May's dress was torn, she wouldn't dance.

(Wrong) May's dress was torn and so wouldn't dance. [This sentence says that the dress wouldn't dance.]

PRACTICE 33

Think what the writer or speaker was trying to say in each of the following sentences. Then express his thought exactly.

1. Jo changed the shyness of Laurie, the boy next door, to a jolly fellow.
2. The medicine made her cough better.
3. Pockleby, which was the captain's name, led us into the cabin.
4. The witch stood beside the caldron skimming off the broth and a smile of evil on her face.
5. The cat's name is Trixy and has a blue bow on its neck.
6. Any discourtesy by our employees, if reported to the office, will be greatly appreciated.
7. No task was too hard for Steve to shirk.
8. A common mistake in telephoning is not to put one's mouth too near the transmitter.
9. I consider the use of correct words my worst fault in speaking.
10. The setting of *The Third Ingredient* takes place in New York City.
11. Leave a margin one inch from the edge of the paper.
12. Silas Marner's occupation was a linen weaver.

Awkwardness

110. Have clearly in mind what you wish to say; then express your ideas directly and concisely. Instead of thinking out their sentences, speakers often just happen into them and trust to luck to get out of them. The result is wordiness, clumsiness, and usually ambiguity. Three common causes of awkward, clumsy, roundabout sentences are muddy thinking, association with illiterate friends, and foreign influence.

(Right) As your letter was rather vague, I hope you will write soon more definitely.

(Awkward) As your letter was indefinite to my thoughts about what you were speaking, I hope you write soon more definitely.

111. Sometimes awkwardness results from using the wrong grammatical element: phrase for clause, clause for phrase, or infinitive phrase for participial phrase.

(Right) This prevents the young chickens from eating their shells.

(Wrong) This prevents the young chickens to eat their shells.

PRACTICE 34

Correct the following:

1. Because of the billboards the scenery along the road is unable to be viewed.
2. *Queer Judson* has a much fewer quantity of characters than *David Copperfield*.
3. A motion was then made and seconded to the fact that the meeting be adjourned.
4. When I go riding is usually about seven o'clock in the morning.
5. The ladder was lacking a good number of feet from reaching the boy.
6. His complexion was of such a color that only people with red hair can have, for he had red hair.
7. Peter gave Dix thirty dollars that he should stop the boat.
8. Boswell has the ability of holding the reader's attention.
9. The scoutmaster said for us to go at once to our tents.
10. We don't want you to miss to get a copy of the *Chronicle*.

Unity

112. Unity means oneness. Every part of a sentence must be subordinate to one governing idea.

113. Don't put into a sentence statements that conspicuously lack connection with each other. A sentence should express a single complete thought. If there are two main ideas in a sentence, they must be related parts of a larger idea. A long sentence is unified if it keeps prominent one main point.

(Right) Miss Jenkins is an excellent stenographer, and will make, I believe, a good business manager. [The two main ideas are parts of the large idea that Miss Jenkins has business ability.]

(Wrong) Miss Jenkins is an excellent stenographer, and every morning she eats a large bowl of oatmeal for breakfast. [The two ideas are in no way connected.]

Correct a lack of unity (1) by breaking a sentence into shorter sentences or (2) by subordinating one statement. One main idea may have many modifiers.

(Right) Punch, a Boston terrier, never chases cats.

(Wrong) Punch never chases cats, and he is a Boston terrier.



114. Avoid compound sentences consisting of statements strung together with and, but, and so. Don't overwork *and*. The *and* habit is one of the worst English diseases.

(Right) The call number of W. T. Grenfell's *Adrift on an Ice Pan*, a biography which I am reading, is B41. [One principal clause.]

(Poor) The name of my book is *Adrift on an Ice Pan* and the name of the author is W. T. Grenfell and the call number is B41, which is a biography. [Three principal clauses.]

PRACTICE 35

Improve the following sentences:

1. Robert Browning married Elizabeth Barrett, and his first poem was published in 1840.
2. My uncle was welcomed by a frail old man who had white hair and a large library.
3. Give my regards to your mother, and I hope you are enjoying your new work.
4. Just as I was turning into Grove Street, I met a dear friend and we talked and talked but I did not think of Beauty and he must have run away with some other dogs.
5. Often Oliver Twist and some other boys would have to go away from the table hungry, so one day Oliver went up to the

proprietor of the workhouse and asked for more food and when the proprietor heard this he turned him out into the street and poor Oliver was left penniless and homeless.

6. The pumpkin hit Ichabod Crane and knocked him off his horse, and soon afterwards he left Sleepy Hollow never to return.
7. The Pied Piper rids the town of mice and then the mayor will not give him the money he said he would, so he blows on his pipe and all the children run from all parts of this town called Brunswick and follow to a mountain, but one crippled boy was too slow and the door of the mountain closed before he got there.

115. Avoid unnecessarily tacking an adjective clause to another adjective clause.

(Right) Just below were the rapids, which emptied into a shallow pool.

(Wrong) Just below were the rapids, which emptied into a pool which was rather shallow.

116. Do not chop up the thought of one unified sentence into several short sentences. Subordinate the less important ideas.

(Right) Shakespeare is buried in the chancel of the large, venerable Stratford-on-Avon church, which is moldering with age.

(Primer style) Shakespeare is buried in the Stratford-on-Avon church. He is buried in the chancel. It is a large, venerable structure. It is moldering with age.

PRACTICE 36

Improve the following sentences:

1. The sensation is carried to the brain, which in turn sends out a message to your muscles, which do the work.
2. I procure from my father, who is a druggist, all the chemicals with which I perform my experiments, which I find very interesting.
3. The boy gave the dime to a lady who came to beg money for her little girl who was sick.
4. The front of the little house is covered with vines that were planted by the tenants who formerly occupied it.
5. Another way in which our school newspaper might be improved is by the inserting of advertisements, which would indirectly pay for the pictures which are so badly needed.

6. Thence I went to Nassau. This is a lovely place. It is impossible for one to imagine a lovelier one.
7. Lindbergh prepared carefully for months. He was supported by a valiant character. He was driven by an unconquerable will. He was inspired by the imagination of his Viking ancestors. He was a reserve officer. He set wing across the dangerous stretches of the North Atlantic.
8. With great reluctance Frederick opened the front door to leave the house. He found himself face to face with a stranger. The stranger was a powerfully built man and had ruddy cheeks. The stranger was ascending the steps.
9. *Ben Hur* tells the story of the young prince who was one of those who tried to free his country from the oppression of Roman tyrants who held the throne.

Coherence

117. Coherence requires that the parts of the sentence be so worded and arranged that they will stick together. It includes (1) arrangement, (2) parallel structure, (3) connectives, and (4) clear reference of pronouns. (See number 130 on page 555 for clear reference of pronouns.)

Arrangement

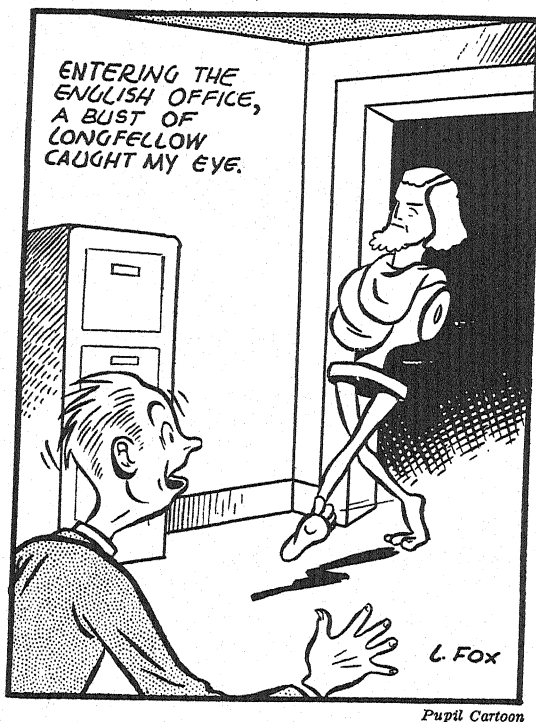
118. Put a participle close to the word modified. An infinitive, a verbal noun, a prepositional phrase, or an elliptical clause at the beginning of a sentence should relate in thought to the subject.

(Wrong) Standing on the ferryboat, many ocean liners can be seen. [*Standing* seems to modify *liners*. The liners are not standing on the ferryboat. The problem is to remove the liners from the ferryboat and put a person there instead. Or, speaking grammatically, we must either put into the sentence some word for *standing* to modify or not use the word *standing*.]

A participle "dangles" if there is no word in the sentence to which it is firmly attached.

(Right) A person standing on the ferryboat can see many ocean liners.

(Right) From the ferryboat many ocean liners can be seen.



If a participle dangles, we may (1) get rid of the participle, (2) place it near the word it modifies, or (3) put into the sentence some word for it to modify.

PRACTICE 37

Correct the following and give the syntax of each participle you use:

1. Glancing through the magazine, the bright-colored advertisements catch the eye.
2. While rowing about near Providence Island in Buckeye Lake, a five-pound bass jumped into the boat of Fabian Clow.
3. Turning the page, my eye was attracted to a picture of an old open fireplace.
4. Looking out of my window, a runaway horse attracted my attention.
5. Having carefully prepared my lessons, a friend came in.

6. While surging through the crowd, my attention was attracted by the cry of a woman almost alongside me.
7. After a night of dreams the rising sun saw us again on the road.
8. At the age of fourteen his father died and left five sons.
9. While sitting there, a little dog came up to Riis and licked his face.
10. Leaving the harbor on an ocean liner, a feeling of joy came over me.
11. One day while looking from the window, an organ grinder stopped and played in the street below me.
12. While walking to his hotel with only eighty cents in his pocket, a tramp stopped Bill Edwards.
13. While speaking to the class, the pupils in the back part of the room could not hear me.
14. Our rose specialist will call, and if granted an interview, you will hear something most interesting about roses.
15. When giving a speech or reading to the class, my teacher told me that I spoke hurriedly and indistinctly.

119. Place modifiers near the words modified if clearness requires this arrangement.

(Clear) The general lost nearly a thousand of his men.

(Not clear) The general nearly lost a thousand of his men.

[Here *nearly* is placed so as to qualify *lost*, though it was probably intended to qualify *thousand*.]

(Right) A year ago we bought the plot from Mr. Wendell, who had held it to protect his home.

(Wrong) We bought the plot from Mr. Wendell a year ago, who had held it to protect his home.

PRACTICE 38

Correct the following sentences. Then give the syntax of every modifier the position of which you change.

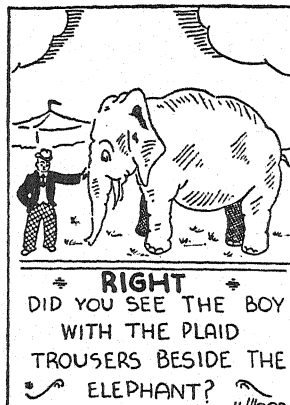
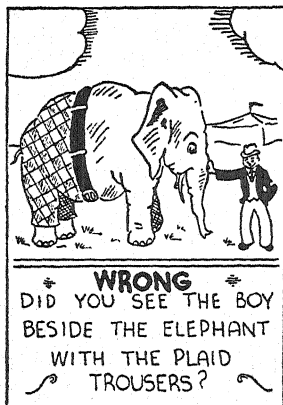
Example

I missed the three first lessons.

I missed the first three lessons.

First modifies *three lessons*.

1. I write a letter to my cousin who lives in Florida almost every week.

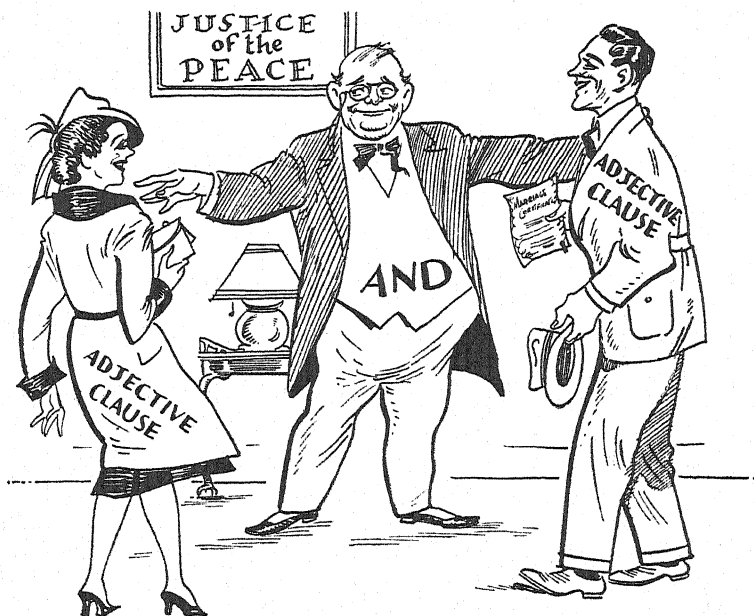


Puppl Cartoon

2. The blaze was extinguished before any damage was done by the local fire department.
3. The mortgage company urges owners to pay arrears of taxes and interest by letter, by telephone, and by personal visits.
4. One pupil was asked to write an account of the book he had read on the blackboard.
5. Edna will arrive on Friday, January 15, at the Pennsylvania Station, on the ten-thirty train.
6. I lost a suitcase on a Flushing Avenue car on March 16 between Chicago Avenue and Fresh Pond Station.
7. The steeds maintained a shambling gait through the sand that was neither a trot nor a lope.
8. Being the only boy, I was almost permitted to do as I pleased.
9. We shall be glad to send this fascinating volume to you, which should be on the shelves of every lover of good literature.
10. *Ivanhoe* and *Treasure Island* were the two first books I read in high school.
11. I thought of going to bed several times but decided to complete my work.
12. Repeat what you have read with your book closed.

Parallel Structure

120. As a rule, and and but connect like grammatical elements—for example, two nouns, two predicates, two adjectives, two prepositional phrases, two participial phrases, two adjective clauses.



(Right) The screen spreads the sand on each side of the wheel and thus prevents the car from skidding. [*And* connects the verbs *spreads* and *prevents*.]

(Wrong) The screen spreads the sand on each side of the wheel and thus preventing the car from skidding. [*And* connects the predicate verb *spreads* and the participle *preventing*.]

There are three ways to correct a sentence in which *and* connects a noun and a clause: (1) change the noun to a clause; (2) change the clause to a noun; (3) get rid of *and*.

(Wrong) Mark Twain tells of the bravery of Joan of Arc and what victories she won against the English. [*And* connects the noun *bravery* and the subordinate clause *what victories she won*.]

1. (Right) Mark Twain tells how brave Joan of Arc was and what victories she won over the English. [*And* connects the two noun clauses.]
2. Mark Twain discusses the bravery of Joan of Arc and her victories over the English. [*And* connects the nouns *bravery* and *victories*.]
3. Mark Twain tells of the victories which brave Joan of Arc won over the English. [No *and*.]

PRACTICE 39

Rewrite the following sentences, making parallel the elements that should be parallel. Separate the parallel elements from the rest of the sentence. Mark them 1 and 2; 1, 2, and 3; or 1, 2, 3, and 4. Under the sentence show that the numbered elements are parallel.

Examples

1. Her sister was tall, black hair and eyes, and called by the Indians Wild Rose.

Her sister

(1) was tall,

(2) had black hair and eyes,

and (3) was called by the Indians Wild Rose.

Members 1, 2, and 3 are parallel; they are predicates.

2. The treasure, filling two large chests, and which eight men could hardly carry, was seized by the police.

The treasure,

(1) which filled two large chests

and (2) which eight men could hardly carry,
was seized by the police.

Members 1 and 2 are parallel; both are adjective clauses.

1. The pirate had black boots and very jolly.
2. You can improve your posture if you stand erect, correct breathing, and by sitting properly.
3. The highwayman wears doeskin breeches, a claret coat, a French cocked hat, and around his neck he has a ruffle of lace.
4. Mary was a young girl whom Eleanor taught to read and write, how to draw, and also French.
5. Since I didn't like the food my brother prepared and having convinced my brother that I could cook, I got the job of cook.
6. The experience taught me two lessons: never to disobey Mother and I will never again eat so much candy between meals.
7. Hamlin would have enjoyed going to a library and read as many books as he wished.
8. The book describes the struggles and hardships of Barnum and how he had to fight for fame and fortune.
9. Dickens' books are masterpieces because of his sly humor, his ability to weave characters into a mysterious plot, and because each of his characters portrays a certain type of person.

10. The nurse told me that no one was seriously hurt and to lie still and rest.
11. The abolition of free textbooks has been suggested because some pupils use their books carelessly and also because of the great expense of free textbooks.
12. I have learned this term in speaking always to keep to my subject, and do not discuss two topics in one paragraph.
13. The chief traits of Bottom are overconfidence and he uses words of which he doesn't know the meaning.
14. Ichabod was a tall, thin man with a small head and having large eyes and an upturned nose.
15. This will teach the student self-control and to be economical.
16. When I learned the difference between limiting and non-limiting clauses and to set off nonlimiting clauses by commas, I took a step forward.

121. Do not join a relative clause to its principal clause or to a phrase by and, but, or or.

(Right) The speakers are being trained by Miss Ada Gibbert, teacher of public speaking, who for years was a practicing attorney.

(Wrong) The speakers are being trained by Miss Ada Gibbert, teacher of public speaking, and who for years was a practicing attorney.

122. Avoid unnecessary changing of the subject or of the voice, mood, or tense of the verb. The active voice is ordinarily clearer, terser, and more forceful than the passive. The passive voice emphasizes the receiver of the act and subordinates the doer.

(Right) I found the story very entertaining and the plot ingenious.

(Poor) I found the story very entertaining, and the plot is an ingenious one. [Unnecessary changing of the subject.]

123. Put correlative conjunctions just before the words or expressions they connect.

(Right) Fred likes neither hockey nor football.

(Wrong) Fred neither likes hockey nor football.

PRACTICE 40

Improve the following sentences. Give a reason for each change.

1. No matter how bright the future may appear, we should not depend on it, but let us act in the present.
2. Surely the man in overalls was more of a gentleman than the man with gray gloves and who was swinging a cane.
3. A salesman not only must be courteous but also tactful.
4. Make the first sentence tell how far the paragraph will go, and the last sentence should tell how far the paragraph has gone.
5. During the term I not only read the required books but also eight supplementary books.
6. Helen Keller was taken to all the local doctors, and finally they took her to an eminent Boston physician.
7. Not only would the change help the fourth-year students but all other students as well.
8. The conductor, a very young man and whose number is 324, used profane language in addressing me.
9. We could neither reach the survivors by boat nor plane.
10. In building the paragraph I used four connectives, and all the ideas followed one another in order.

Connectives

124. Use the conjunction that expresses accurately the relation of one clause to another. Think what each conjunction means. *And* equals plus; *but* equals minus. Don't use a plus or a minus word to express condition, time, cause, or concession.

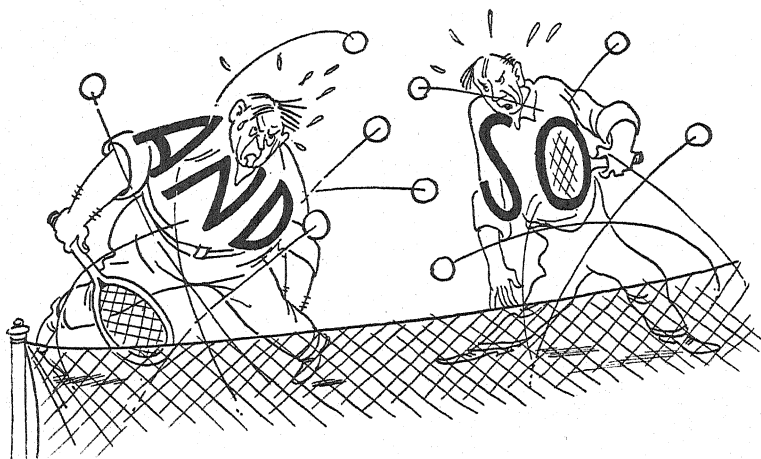
(Right) Although it rained hard all day, I went to school as usual. [*Although* expresses accurately the relation between the clauses.]

(Wrong) It rained hard all day, and I went to school as usual.
[This sentence isn't one idea plus another.]

125. Use when for time and where for place. In a definition use, after is, a noun, not when or where introducing a clause.

(Right) A consonant is a sound in which the voice or breath is obstructed.

(Wrong) A consonant is when the voice or breath is obstructed.



126. Avoid the and-so habit. By substituting adverb or noun clauses for some of the independent clauses and by beginning new sentences, get rid of *and* and *so* joining clauses.

(Poor) You met Beatrice last summer, so I shall not describe her.

(Better) Since you met Beatrice last summer, I shall not describe her.

As, *since*, and *then* are other useful but overworked connectives.

127. Being is a participle — never a conjunction or part of it.

(Right) Because my room was the warmest in the house, I always went there to read.

(Wrong) Being my room was the warmest in the house, I always went there to read.

PRACTICE 41

Improve the following sentences. Show that the conjunctions you use express accurately the relation between the ideas.

1. I saw in the paper where Marjorie Stanton has just entered the University of Michigan.
2. Being you always supply the life and humor of the party, we're all hoping you'll be present on Saturday evening.
3. My uncle does not know where we live and is coming to visit us.
4. Ethics is where one studies about conduct.

5. There was always a disagreement as to who would do the work, so they decided that Captain Jerry should marry to secure a housekeeper for them.
6. One of the men knew that Oldhame was up to some mischief, so he gave the letter to the governor.
7. A compound sentence is when there are two principal clauses.
8. Democracy is where the people rule themselves through their elected representatives.
9. Elizabeth's relatives at home wanted her to return, so she came back to America.
10. I don't know as I can go.
11. Being that Ted could not beat his opponent, he accepted defeat like a good sport.

PRACTICE 42

Change the compound sentences into complex:

Irving Langmuir

1. Irving Langmuir became interested in science at an early age, and he won the Nobel Prize in chemistry in 1932. 2. At the age of nine he was given a small workshop of his own, and there he worked happily in his spare time. 3. At the age of eleven he moved with his family from New York to Paris, and there Irving spent most of his time in the school laboratory.

4. On his return to America the boy already had an astounding knowledge of chemistry and physics, so he was excused from science classes in the Manual Training High School of Pratt Institute. 5. The School of Mines of Columbia University offered outstanding courses in mathematics and sciences, so in 1899 Langmuir enrolled there for further study. 6. His professor of mechanics recognized the young man's ability, so he allowed Langmuir to do independent research in the field.

7. The three years after graduation from Columbia were passed pleasantly and profitably under Professor Nernst in Europe, but the end of this period of study found Langmuir eager to return to the United States. 8. For a while he taught chemistry at Stevens Institute of Technology, but his desire to devote his life to chemical research prevented him from being happy in his work. 9. In 1909 he joined the staff of the General Electric Laboratories, and there he experimented with vacuum bulbs.

10. Langmuir is noted chiefly for his work in chemical research, but he also made significant contributions to the field of physics.

Clearness

128. A sentence is clear if the reader or hearer can easily extract its thought. A sentence that is hard to understand is obscure; one that may be interpreted in two ways is ambiguous.

129. Find the words that express your ideas exactly.

PRACTICE 43

In each of the following sentences decide or guess what the author meant to say and then make the idea so clear that no person of fair intelligence can misunderstand:

1. I would not memorize the entire debate except the introduction and the conclusion.
2. Will you please be generous with your criticisms.
3. I get the *Kansas City Star* only on Thursdays because I cannot afford to.
4. Wamba told Brian the opposite direction that they were supposed to go.
5. The house was located in the middle of the street.
6. The library has two large windows on both sides of the door.

130. Do not use a pronoun if there can be for an instant doubt about its antecedent. Rewrite the sentence.

a. Often quoting the exact words of the speaker makes the meaning clear.

(Right) Jack said to his father, "How old are you?"

(Right) Jack said to his father, "How old am I?"

(Wrong) Jack asked his father how old he was.

b. Supply a noun if it is needed.

(Right) The title of the picture is "Death."

(Wrong) Below the picture it says "Death."

PRACTICE 44

Correct the following sentences. Tell the antecedent of each pronoun used.

1. We got our dog from a friend of ours when he was about a month old.
2. I have to separate the young guppies from their parents soon after they are born. Otherwise they would eat them.
3. Sir Thomas Fairfax let George Washington survey his lands in Virginia when he was sixteen years of age.
4. The sentence lacks emphasis, which is caused by using too many words.
5. I saw your advertisement in the *Sun* and would like to apply for it.
6. Suffrage should be restricted to persons who can read and write, because it would be a benefit to the country.
7. This pony was George's mother's, and he was loved dearly by his mother.
8. The outlaws were bold men who robbed the rich and gave it to the poor.
9. A servant brought in the boar's head with a lemon in his mouth.
10. His father died when he was four years old.
11. I prefer bookkeeping to stenography, because it is largely done by women at present.
12. At the age of sixteen George Eliot's mother died, and after that she kept house for her father.

Emphasis

131. Use simple, specific, suggestive, vigorous, picture-making words.

(Emphatic) Gabriel meditated, and so deeply that he brought small furrows into his forehead by the sheer force of concentration.

(Inferior) Gabriel concentrated on the subject.

(Emphatic) It takes sixty-five muscles of the face to produce a frown and only thirteen to produce a smile.

(Inferior) It is easier to smile than to frown.

PRACTICE 45

Make the following sentences more emphatic by using specific, suggestive, vigorous, picture-bringing words. Make the sentences graphic by going into particulars.

1. He is a fine-looking elderly man.
2. We had an excellent dinner.
3. Marie was attractively dressed.
4. We have various kinds of flowers in our garden.
5. In his beautiful summer home he had most of the conveniences of the city.
6. Harry won the race easily.
7. His speech was poor.
8. James J. Davis' *The Iron Puddler* (or another book) is a good book.
9. A man opened the door.
10. There was a bug on my neck.

132. Put important words in the place where they will make the greatest impression. Occasionally place words out of their usual order, which is subject, predicate, complement (object, predicate adjective, or predicate nominative). Avoid beginning sentences uniformly with the subject.

Up the tree ran the cat.

Such an experience one seldom has.

Suddenly Frank jumped up and started to run.

133. Begin a sentence with important words. Avoid ordinarily beginning with *however*, *therefore*, *I think*, *it seems to me*, or the like.

(Good) Temperatures, however, remained normal yesterday, and little of the snow and ice melted.

(Poor) However, temperatures remained normal yesterday, and little of the snow and ice melted.

134. End the sentence with an emphatic word.

(Emphatic) *Dr. Jekyll and Mr. Hyde*, in my opinion, is a masterpiece.

(Weak) *Dr. Jekyll and Mr. Hyde* is a masterpiece in my opinion.

(Emphatic) To run at the sight of a meek cow is foolish.

(Weak) It is foolish to run at the sight of a meek cow.

135. Arrange a series as a climax unless you wish to make an anticlimax for the sake of humor.

(Emphatic) At the club meeting Harry showed himself discourteous, unjust, cruel.

(Weak) At the club meeting Harry showed himself cruel, unjust, discourteous.

136. Place the principal thought of a complex sentence in the principal clause. A *when* clause fixes the time of an event stated in the principal clause.

(Right) After rowing on through the storm for an hour we finally reached our dock.

(Upside down) We rowed on through the storm for an hour when we finally reached our dock.

PRACTICE 46

Improve the following sentences. Give a reason for each change.

1. We hiked about half the distance to the park when we decided to find a place to cook and eat our lunch.
2. Fred was sitting on the bench watching preparations when the coach came up to him and asked him to enter the meet.
3. We fished for an hour when a storm compelled us to seek shelter.
4. We swam around for a while when all of a sudden my foot slipped into a hole.
5. The outstanding characteristic of the American variety of European civilization is our faith in education, according to the best observers.
6. Neither of the brothers has changed, in my opinion.
7. The invading army murdered, robbed, and annoyed defenseless civilians.
8. Humanity has had a "sweet tooth" for ages, according to a recent history of sugar.
9. Shakespeare ranks first among writers as a philosopher, a poet, and a creator of human beings, as I have pointed out.
10. We shall reach Montgomery before six o'clock tomorrow afternoon, if possible.

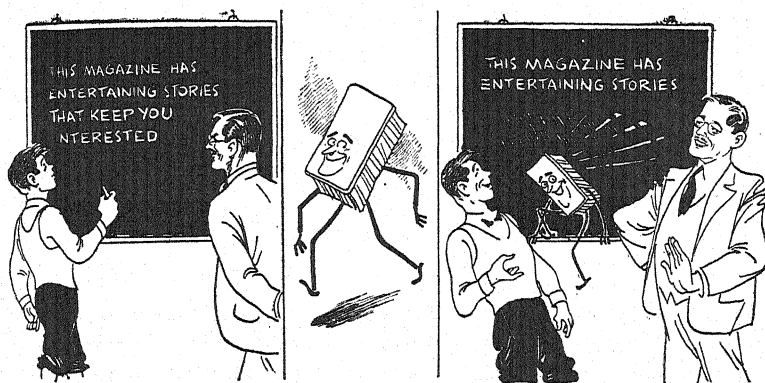
137. Strike out unnecessary words. Express each thought as compactly as possible without loss of its meaning. "It's smart to be thrifty," the slogan of the largest store in the world, is a good slogan for a writer or a speaker.

W

~~That is most wonderful!~~

(Emphatic) Meantime Sculptor Jones went to his Chicago home, learned nothing. — *Time* (10 words)

(Wordy) In the meantime the sculptor, Mr. Jones, made a journey to his home in Chicago but did not learn anything. (20 words)



a. Redundancy is a general term meaning wordiness. Tautology is needlessly saying a thing twice. Circumlocution is a roundabout way of saying a thing.

~~In my estimation~~ I think that there is a moral in *Spreading the News*.

John Morley advised W. T. Stead to write his article or editorial first and then to cut out all words it would not be worth while to pay for by telegraph.

b. Omit unnecessary preliminaries.

~~I wish to announce that~~ I have not yet received the shoes ~~which~~ I ordered on October 16.

c. When possible, substitute a single word for a phrase or a clause.

Merton of the Movies is ^{an entertaining} ~~the kind of book~~ [.] ~~that one enjoys reading.~~

PRACTICE 47

Strike out the unnecessary words. Express each idea more briefly.

1. At about half past nine my aunt phoned.
2. Gordon told the both of us what he wanted to be done.
3. On reaching home I found the door to be locked.
4. Another reason why *Hamlet* is worth studying is due to the fact that there is much comedy in this tragedy.
5. Dickens will always be read for the many human characters he has created, such as Mr. Micawber, *Oliver Twist*, Tiny Tim, Little Nell, *David Copperfield*, and many others.

6. Some of the interesting features of the *New York Times* are: it has very good book reviews; it runs a very interesting sport section; and its editorial page and letters to the editor are very interesting.
7. Enclosed you will please find a recommendation from my shop teacher.
8. In reply to your advertisement in the *American* for artificial flower makers, I beg leave to apply for the position.
9. I have had no experience as yet.
10. There is no doubt that Raymond deserved the reprimand.
11. The poets deal with such topics as spring, Indian summer, a brook, the clouds, and similar subjects.
12. In my opinion, I believe that Judge Pyncheon brought about Clifford's imprisonment.
13. Keep your hands off!
14. Sally's parents had died when she was but a mere child.
15. Another interesting feature of the *American Girl* is the section where they have jokes.
16. The Admirable Crichton was a servant who was employed in an English home.
17. As soon as Winston began to talk, the people's opinion of him changed immediately.
18. Announcements could be made telling of future games that are going to be played.
19. In my estimation, I believe the play has already proved itself a success.
20. A brief biography of O'Neill's life is given on page 6.

138. Vary the sentence structure. Use declarative, imperative, interrogative, and exclamatory sentences; short and long sentences; simple, complex, and compound sentences; and loose, periodic, and balanced sentences. Avoid beginning sentence after sentence with *he*, *then*, *after this*, *this*, *these*, or *there*.

a. A periodic sentence makes complete sense only at the end.

Toward dark, after a long ride and some unusual experiences, we reached home.

The same day, on the American lines, two attacks, one in Alsace and another at Verdun, were made.

b. A loose sentence makes complete sense if brought to a close at one or more points before the end.

We reached home | toward dark, | after a long ride | and some unusual experiences.

Two attacks were made | on the American lines | the same day, | one in Alsace and another at Verdun.

In these sentences the sense is complete at the places marked.

c. A balanced sentence has two parts that are similar in form.

A wise son maketh a glad father, but a foolish son is the heaviness of his mother. — BIBLE

A soft answer turneth away wrath, but grievous words stir up anger. — BIBLE

There is no one best kind of sentence. Short sentences are easier to understand than long ones, and when introduced after a number of long ones, add vim and vitality. The short sentence is used also to express strong feeling. If, however, many short, choppy sentences are used together, the composition sounds like a primer. The long sentence, on the other hand, enables one to express accurately and fully a complicated idea with its details and qualifications. The loose sentence is simpler, clearer, and more natural than the periodic. Because the periodic sentence keeps the hearer or reader in suspense until the last word is reached, it holds the attention and impresses its point. The balanced sentence is clear, pointed, and emphatic, and makes a contrast striking. Because monotony of any kind breaks down attention and tends to produce sleep, one should vary his sentences in speech and writing.

PRACTICE 48

Change each loose sentence into a periodic sentence:

1. John Burroughs, the great naturalist, spent his boyhood on a farm in the Catskill Mountains.
2. He was sent to school when he was only four years old.
3. He always found time for fishing, although he had to work hard in the fields and the farmyard.

4. He sometimes bought books with money earned by helping his parents make maple sugar.
5. There will always be a demand for hard workers, quick thinkers, and pleasing personalities.
6. The aardvark, a curious South African animal, seems to have no living relatives, even though it slightly resembles the anteater.
7. The band halted with a crash of cymbals, a mighty thump on the bass drum, and a shrill whistle from the drum major.
8. The blue jay's cry of "Thief!" is a warning to the small birds whose nests he robs.

PRACTICE 49

Construct six balanced sentences containing statements about promising and performing, high school and elementary school, wit and humor, reading and writing, summer and winter, city and country, knowledge and ignorance, sports and study, the United States and England, history and mathematics, cats and dogs, Washington and Napoleon, baseball and basketball, or other topics.

Sound

139. The round open vowels and the consonants l, m, and n give ease and softness to the sound: *momentum*, *lowly*, *mole*, *moonlight*.

By cool Siloam's shady rill
How fair the lily grows!
How sweet the breath beneath the hill
Of Sharon's dewy rose!

140. Avoid the purposeless repetition of sounds or words. Purposeful repetition of a word may drive home a point.

(Repetition of sound) I fear you were not near enough to hear the weary speaker.

(Better) I fear you were too far away to understand the tired speaker.

Often writers and speakers lazily repeat words. Discover the unnecessary repetitions of words by reading your writing aloud, and improve the sentences by rebuilding them or by using synonyms. Prefer repetition, however, to labored and awkward avoidance of it.

(Word repeated) It is a folding umbrella and can be folded very small.

(Right) The umbrella can be folded very small.

PRACTICE 50

Improve the sound of the following sentences:

1. Therefore it is always best to remember that honesty is always the best policy.
2. *Tillie: a Mennonite Maid* is certainly an interesting, unusual, and educational book which would interest young and old alike.
3. That is a country that offers to the oppressed all that they desire.
4. A person should prepare to read a selection by careful preparation and practice.
5. After much experimenting Reed finally thought of an experiment that proved mosquitoes carry yellow fever.
6. That tall building is built beautifully with its massive dome and mighty columns to beautify it.
7. The rascal ran rapidly through back alleys and streets.
8. It is not profitable for a company to employ a careless employee whose carelessness results in costly accidents.

PRACTICE 51 — Review

Correct or improve these sentences. Give a reason for each change.

1. The farmer carved the turkey with a sharp knife that didn't require whetting.
2. The enemy is preparing to slaughter our people, devastate our fields, burn our houses, and devour our poultry.
3. The new beginner quickly snatched his hat as soon as the bell rang.
4. Father went out to feed the chickens with an umbrella.
5. Odysseus stopped in Sicily, where he was captured by Polyphemus, who ate some of his men who were not able to escape from the cave which was the home of the giant.
6. Four weeks ago you sent us \$20 dollars, leaving a balance of \$10 for which we thank you.
7. Children in ragged clothes and dirty faces were laying on the floor.
8. The society again repeated the concert a second time for the benefit of the building fund.
9. It was dastardly of Chilton to dynamite a building in which women and children were hard at work.

10. Uriah had no eyebrows and slight eyelashes, and his eyes were reddish brown, and he looked as if he wouldn't be able to go to sleep because of the scant covering of his eyes.
11. The minister gave me a number of flowers of great beauty and which have rarely been found in that region.
12. Rowing on the lake, a severe storm came up, which disabled many ships.
13. Reading on in the story, there is another dog introduced.
14. The collie sat with his parched tongue hanging from his mouth feebly wagging his tail.
15. Jack Weel, famous as a football player at Yale and who was coach at Northwestern for years, talked at our last assembly.
16. I think, if you will follow my directions and by inquiring when you are in doubt, you will reach Somerset.
17. I nearly cried for joy when I read your letter, but as you do not know how to reach my house, I will give you the directions now.
18. If anyone in this class has not read *Hamlet*, I advise them to do so.
19. The duel scene between Sir Andrew and Viola is laughable, because neither of them want to fight.
20. I consider Macaulay one of the best authors I have ever read for several reasons.
21. The scholarship record of girls in high school is as high and sometimes higher than that of boys.
22. Rip found his dog when he reached home, but he did not know him.

MASTERY TEST 8 A — *Unity, Arrangement, Parallel Structure, Clearness, and Emphasis*

Median — 11.8

Two of the sentences given below are correct and effective. Mark them *R* (right). After the number of each defective sentence write on your paper *U* (lack of unity), *A* (faulty arrangement), *D* (dangling participle, infinitive, or verbal noun), *P* (lack of parallel structure), *C* (lack of clearness), or *E* (lack of emphasis).

1. *Ruggles of Red Gap* will keep you in fits of merriment all the way through, and please tell me when you are coming to visit us.
2. That comma is not the least bit necessary at all.
3. A person who has to be told to do a thing two or three times will not advance rapidly in business.
4. Poetry, according to Mr. Trevelyan, is in danger of becoming a dying art, appealing only to the cultured minority.

5. In his will the dying monarch made Namgay king, because he had no children.
6. I am twenty-two years of age and have just been graduated from Columbia University, and expect twenty-five dollars a week salary with an opportunity for advancement.
7. Above the base are fluted columns, rising slender and majestic, and whose capitals are the handsomest part of the building.
8. Standing on the Brooklyn car line near Chicago Avenue, a brown building is visible.
9. A college education enables an ambitious young man to make this old world just a little better by his service to his fellow men, to think more clearly on the issues of the day, and to earn a living.
10. One can enjoy himself by going to the library and read good books.
11. Theresa had an unconquerable fear of ghosts, which she couldn't overcome.
12. Burrows neither succeeded as a clerk nor as a mechanic.
13. Gray hair streaked with brown flowed back gracefully from a finely modeled face that ended in a neatly pointed beard.
14. A teacher should not expect a pupil to know what he knows.
15. Going home, the wind blew a gale.
16. The admiral's resignation in a national crisis was an act of disloyalty in the opinion of many.
17. After eating a hearty dinner, our carriages were brought to the door.
18. The carpenter is of medium height, ordinary looking, gray eyes, rather sallow cheeks, a long, thin, trailing mustache, and rather uncouth in his manner.
19. Eastern High School is overcrowded, and it has a commercial and a general course.
20. He said to his friend that since he ordered the fruit he ought to pay for it.

MASTERY TEST 8 B — *Unity, Arrangement, Parallel Structure, Clearness, and Emphasis*

Median — 11.8

Two of the sentences given below are correct and effective. Mark them *R* (right). After the number of each defective sentence write on your paper *U* (lack of unity), *A* (faulty arrangement), *D*

(dangling participle, infinitive, or verbal noun), *P* (lack of parallel structure), *C* (lack of clearness), or *E* (lack of emphasis).

1. At last our team has finally won the hockey championship.
2. The vassals supported the kings by supplying them with soldiers so they could conquer more lands.
3. Poe invented the short story, and his home in New York has in it many relics.
4. We proved that air is a real substance because it occupies space and by showing that air has weight.
5. The reader is suddenly transported to the banks of the Congo, where ebony natives dance, rhythmically beat their drums, and perform fantastic rites.
6. These five students organized our high school alumni association composed of former graduates.
7. Flying at an altitude of 10,000 feet, the country for 132 miles in all directions can be clearly seen.
8. The best swimmers of the company prepared for a race, of which I was one.
9. We shall look for a check in the return mail and are always glad to co-operate with our customers in every way.
10. When you begin to start to make peanut brittle, you first get together the necessary utensils and materials.
11. Martha has light hair, blue eyes, and good-natured.
12. After sailing around in his little vessel many months, the white whale was finally sighted by Captain Ahab.
13. They captured many strange tropical birds on this expedition to South America, which I am sure you will see at the Bronx Zoo.
14. Experiments in student government have been conducted in many schools which have been fairly successful.
15. Scaling the most difficult slopes with the ease of an experienced climber, the young Swiss lad soon led the party to safety.
16. The policeman told me not to cry and that he would find my mother.
17. Robert Frost uses a musical rime scheme in most of his poems, and his "Birches" is imaginative and thought-provoking.
18. Bert faced the difficulties that confronted him cheerfully.
19. Without rising from your chair, a book can transport you to foreign lands.
20. Enclosed you will please find a money order for one dollar, for which kindly send me a baseball glove.

SECTION FIVE

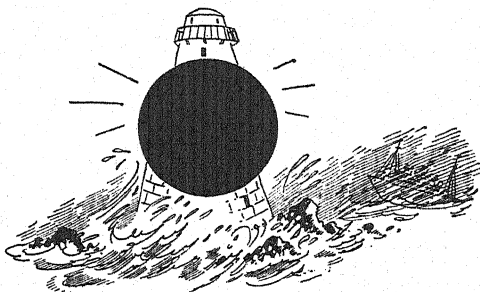
Punctuation

Punctuation marks help the writer to make his ideas clear and help the reader to understand what is meant. Since punctuation marks are conventional signals, a writer needs to know what marks are ordinarily used to indicate the relationship he desires to express. Because of the tendency toward less pointing it is wise to omit punctuation marks which do not help the reader.

Period

141. The period is used after imperative and declarative sentences.

Stunt flying requires altitude and speed.
Open the window.



142. The period is used after abbreviations: *P.M.*, *Mass.*
Do not use a period after *per cent* or after a Roman numeral in a sentence.

At 9:15 P.M. seventy-five per cent of the votes had been counted.

Comma

DIAGNOSTIC TEST 9 — *The Comma*

Copy the following sentences and punctuate them correctly.
Overpunctuation is just as bad as underpunctuation. Therefore

if you either omit a needed punctuation mark or insert a mark that is not needed, the sentence is wrong. Three of the sentences are correctly punctuated. (Number of correctly punctuated sentences = Score)

1. Washington hastened to Mount Vernon his stately home which still stands on the banks of the Potomac.
2. The telegram said that my mother's only brother who had been traveling for years was coming the next day to visit us.
3. The woman who maketh a good pudding in silence is better than she who maketh a tart reply.
4. Since a band of horse thieves were operating in the neighborhood a guard was put on duty at the corral.
5. The flaw in King Lear was that he liked to be flattered.
6. *Boots and Saddles* written by the wife of General Custer tells of her life with the General while he commanded the forces in the north central part of the United States.
7. "At present" said our guide "there are but two herds of wild bison in existence."
8. It is the guilt not the scaffold which constitutes the shame.
9. It is the duty of the House of Representatives to impeach any official who breaks his oath of office.
10. For two days the boys trailed the big cats through the tangled forest but in the end they failed to track them down.
11. There is however a limit at which forbearance ceases to be a virtue.
12. "About three o'clock" Big Tim recounted "we had to stop for the cattle were blind with thirst."
13. Virtue is usually though not necessarily connected with intelligence; vice with ignorance.
14. On August 30 1940 I came home from my vacation brown and strong for I spent most of the month in climbing mountains canoeing swimming playing golf and sleeping.
15. In *Old Chester Tales* Margaret Deland has immortalized her birthplace Manchester a suburb of Allegheny Pennsylvania.
16. Yes Harry I wish I had taken chemistry.
17. The night before we had stayed at the Hotel Statler in Cleveland.
18. The girl who was called on to recite said "Uriah's hair which was red was cropped close to his head."
19. Disraeli who is responsible for all the action of the play is an old man very clever and witty.
20. Realizing that the son was not responsible for what his father had done Jim led the party and rescued the lad.

143. To set off an expression requires two commas unless it comes at the beginning or the end of the sentence.

144. The comma is used to set off the name of the person addressed.

Why don't you speak for yourself, John?

145. As a rule, appositives are set off by commas.

Jean and Etien, two little French boys, lived in a fishing village near Havre.

a. Appositives preceded by *or* are set off.

The ounce, or snow leopard, has a tail three feet long.

b. The comma is not used to set off brief, commonly used, and very closely connected appositives.

The poet Browning. The orator Burke. The year 1942. My friend Kirby. The word *one*.

146. Most parenthetical expressions are set off by commas. Usually *however*, *on the other hand*, *for example*, *for instance*, *by the way*, *to tell the truth*, *to say the least*, *I think*, *I believe*, and *I repeat* are set off. If these expressions modify, commas are not used.

Lewis and Clark could not, however, have crossed the United States without the help of Sacajawea, the Indian squaw.

The lion, like everything great, has his share of critics and detractors.

However the game goes, our team will play its best till the last whistle. [*However* modifies *goes*.]

a. The comma, as a rule, is not used to set off *also*, *perhaps*, *indeed*, *therefore*, *at least*, *nevertheless*, *likewise*, and other parenthetical expressions that do not require a pause in reading aloud.

b. *Well*, *why*, or *now* at the beginning of a conversational sentence is commonly set off; *etc.* is always set off.

Why, I hadn't thought of that.

The numbers 2, 4, 6, 8, etc., are even.

147. The comma is used to separate expressions in a series. When there is a conjunction between the last two items only,

it is correct to place a comma before the conjunction or to omit the comma.

There is no substitute for thoroughgoing, ardent, and sincere earnestness.

Many cities maintain laboratories for the examination of water, milk, and other foods.

If I cannot correspond with you, if I cannot learn your mind, if I cannot co-operate with you, I cannot be your friend.

a. When all the conjunctions are used, no comma is required unless it makes the sentence clearer.

He is brave and courteous and generous.

We found very few huckleberries that were ripe, and finally decided to pick blackberries instead.

b. In the word group *two little hens*, no comma is used, because the adjectives are not co-ordinate in thought. *Little* modifies *hens*, but *two* modifies *little hens*. Likewise in *solid gold watch*, *gold* modifies *watch*, but *solid* modifies *gold watch*. In *puny right hand*, *right* modifies *hand*, and *puny* modifies *right hand*.

c. Expressions like *an honest, ambitious man* and *a ferocious, straggling mustache* require the comma. If inserting *and* between the adjectives does not change the sense, the comma is needed: *an honest and ambitious man; a ferocious and straggling mustache*.

148. In an address or date each item after the first is set off by commas.

On Congress Street, Portland, Maine, stands the home of Henry Wadsworth Longfellow.

On April 11, 1862, Charles Evans Hughes was born in Glens Falls, New York.

149. The comma is used to set off a contrasting expression introduced by not.

Francis Scott Key is famous, not as a lawyer, but as the author of "The Star-Spangled Banner."

150. Use a comma after yes or no at the beginning of a sentence.

Yes, you're right.

TO THE WISE, YOUTH IS A TIME FOR TRAINING



151. The comma is used after the salutation of a friendly letter and the complimentary close of any letter.

Dear Isabel,

Yours truly,

152. Occasionally, when no other rule justifies the use of a punctuation mark, a comma is necessary to prevent misreading.

Ever since, Carter House has been deserted.

The night before, we bought a tent to take with us.

To the wise, youth is a time for training.

153. As a rule, the comma is used between the principal parts of a compound sentence if they are joined by a conjunction — and, but, or, nor, so, yet, while (meaning but). In a short sentence the comma may be omitted.

Man was made to be active, and he is never so happy as when he is doing something.

Without companionship the gorilla in captivity soon dies, but the huge animal thrives as a pet in a private home.

His country called and he went.

NOTE. Either the comma or the semicolon may be used when *so*, *yet*, or *then* connects the principal clauses.

154. The comma occasionally takes the place of an omitted verb.

In 1918 General Haig was the commander of the English; General Petain, of the French; and General Pershing, of the Americans.

We respect deeds; they, words.

155. The comma is used to set off a short direct quotation.

"Why, Silver," said the captain, "if you had pleased to be an honest man, you might have been sitting in your own galley."

156. Use a comma after an introductory adverb clause.

When a man is wrong and won't admit it, he always gets angry.
If you want to live and keep well, you must eat proper food.

The comma may be omitted after a limiting introductory clause, especially a short one.

(Right) When Francis reached home he found the telegram.

(Right) When Francis reached home, he found the telegram.

157. Use the comma to set off nonlimiting phrases and clauses. If the omission of the subordinate clause would change the meaning of the principal clause or destroy its sense, the clause is limiting, and no comma is required. A limiting adjective clause answers the question "Which one?" or the question "Which ones?" A nonlimiting modifier gives additional information.

Limiting (or Essential) Phrases and Clauses

The French boy *who does not master the few fundamentals of speech and writing* is an object of pity. [The italicized clause answers the question "Which French boy?"]

Anyone *feeding or annoying the animals* will be fined. [The italicized phrase answers the question "Which anyone?"]

Never insert a comma *unless you know a reason for using it*. [Never insert a comma does not make sense without the modifier.]

Stay at home this evening *till I call for you*. [Although the clause *stay at home this evening* makes sense, its meaning is changed by the addition of the subordinate clause.]

Nonlimiting (or Nonessential) Phrases and Clauses

The italicized phrases and clauses in the following sentences are nonlimiting, because their omission does not change the sense of the principal clauses.

There was a bond of mutual confidence and affection between us, *which grew stronger every year*. [Does not answer the question "Which bond?"]

Nandi warriors, *who are the best hunters in West Africa*, kill lions with long spears. [Does not answer the question "Which warriors?"]

It is a bit difficult for me to write about my favorite character in fiction, *because I have not found him yet*. [Omitting the subordinate clause does not destroy the sense of the principal clause.]

The beaver, *once widely distributed over the United States*, has been nearly exterminated. [Does not answer the question "Which beaver?"]

a. As a rule, a participial phrase at the beginning of a sentence is nonlimiting and is therefore set off from the rest of the sentence by a comma.

Frightened by my touch, the hedgehog rolled itself into a tight little ball. [Does not answer the question "Which hedgehog?"]

b. Always use a comma before *as*, *for*, and *since* when the clause gives a reason.

I have elected advanced algebra, *for I need it to enter a college of engineering*.

PRACTICE 52

Classify the participial phrases and adjective and adverb clauses as limiting and nonlimiting, give a reason in each case, and insert the commas needed:

Franz Schubert

1. Franz Schubert who gave the world some of its most beautiful music was trained in the Imperial Music School of Vienna.
2. There any boy whose voice pleased the critical ear of the director might study free of charge.
3. At the age of thirteen young Schubert began to write down the exquisite melodies that ran continuously through his mind.

4. Securing enough music paper was a real problem to Franz for his father could barely provide the family with the necessities of life.
5. One day Herr Von Schober recognizing the beauty of Franz's compositions invited the young composer to live with him.
6. For several hours every day Franz scribbled down his lovely melodies which were often suggested by favorite poems.
7. The music written to accompany Goethe's "The Erlking" is one of Schubert's earliest compositions.
8. Often his melodies were jotted down in places we should hardly consider appropriate for musical composition.
9. The music for "Hark! Hark! The Lark!" which captures so perfectly the spirit of Shakespeare's lyric was written on the back of a menu in a noisy restaurant.
10. In his thirty-second year Schubert who had fought all his life against poverty and discouragement died of typhus fever.

PRACTICE 53

Insert necessary commas and give the rule for each comma used:

Daniel Boone

1. Daniel Boone the son of a blacksmith was born in the frontier country of Pennsylvania. 2. While he was still a child however the family moved to North Carolina where Daniel soon became an ardent hunter and explorer. 3. Accompanied only by his faithful dog he pushed his way farther and farther into the trackless depths of the forest.

4. After his service in General Braddock's expedition against the Indians Boone married and set up housekeeping in a rude log cabin near the Allegheny Mountains. 5. Before long John Finley who had explored the border regions of Kentucky persuaded Boone to join him on another expedition. 6. On May 1 1769 John Finley Daniel Boone and four other pioneers set out for Kentucky where no white men were then living.

7. When Daniel Boone returned to his family two years later he was determined to move his home from North Carolina to Kentucky. 8. Boone's enthusiastic description of the beauty of the land he had just explored kindled deep interest and five other families joined him in his westward move.

9. At Boonesborough a picturesque spot on the Kentucky River the pioneers built a rectangular fort thirty cabins and four block-

houses. 10. Although unfriendly Indians roamed through the forests around the little settlement Boone and his followers were not molested for several months.

11. One July day however Jemima Boone and Betsy and Fanny Calloway two of her friends were carried off by the Indians. 12. As the girls were led hurriedly through the forest by their captors they tore tiny bits of calico from their dresses and dropped them stealthily along the way.

13. Setting out in pursuit Boone and others from the settlement followed the trail through the forest. 14. At night they reached the Indian camp where they saw the girls asleep on the ground. 15. When Boone and his followers dashed forward with ferocious shouts the startled Indians fled through the underbrush.

16. A few years later Boone alone and momentarily off his guard was captured by four Indians. 17. After the warriors had carried the white man to the camp of Chief Blackfish they decided to adopt him into the tribe. 18. At the conclusion of the rites Chief Blackfish said "My son by the ceremony which has just been performed every drop of white blood has been washed from your veins. 19. You are now a brave of the Shawnee tribe not a white man."

20. During the following years many more families came to make their homes in Kentucky and Boone decided to travel on to the open country beyond the Mississippi. 21. When friends and neighbors begged Boone to remain in his old home the pioneer said "No the land has become too crowded for me."

MASTERY TEST 9 — *The Comma*

Median — 13.7

Copy the following sentences and punctuate them correctly. Overpunctuation is just as bad as underpunctuation. Therefore if you either omit a needed punctuation mark or insert a mark that is not needed, the sentence is wrong. Three of the sentences are correctly punctuated. (Number of correctly punctuated sentences = Score)

1. Lincoln rewrote five times the famous speech which he delivered at Gettysburg.
2. Paul carried the blankets; Kit the folded tent; and I a frying pan a coffee pot and two tin cups.
3. Terrified by the smoke and flames the horses beautiful Kentucky thoroughbreds reared and plunged in their stalls.

4. Eppie quickly cut the linen strip which bound her to the loom and in a moment she had run out into the sunshine.
5. Shylock made the loan to Antonio not to make a large profit but to secure revenge.
6. During his stay at Walden however Thoreau needlessly exposed himself to hardships which later caused his death.
7. The knot which is most commonly used for tying two ropes together is the reef knot.
8. Toads bats and nonpoisonous snakes deserve man's protection since they are valuable in destroying harmful insects.
9. Mike's big locomotive which weighed over one hundred tons came roaring down the grade at fifty miles an hour.
10. When the ship bringing cloth and wool to Quebec in 1704 was lost in a hurricane one of the colonists spun and wove the family blankets of nettle and linden bark.
11. Dr. Gorgas who had already freed Havana and Cuba of yellow fever was asked to continue his work in Panama.
12. The cinchona tree from which quinine is obtained grows wild on the east slopes of the Andes Mountains.
13. In colonial times it was impossible to foretell the length of a sea voyage for everything depended on wind and weather.
14. On October 9 1781 Cornwallis the ablest English commander in America surrendered to the Revolutionary forces.
15. Ever since Meg has rushed to the cellar at the first sign of a storm.
16. "Well sir" demanded the colonel in a freezing tone "where have you been these past two days?"
17. Rallying the remnants of Braddock's army Washington led the panic-stricken soldiers to Fort Cumberland.
18. "Yes my lad" murmured the captain "a twelve-mile row in such a gale was hard on even the huskiest men."
19. Mr. Pickwick who had not been on the ice for thirty years slid gravely across the pond with his feet a yard and a quarter apart.
20. Our chief trouble was that we could not persuade the natives to guide us up the cliffs.

Semicolon

The semicolon is regularly a strong comma or a weak period.

158. (Weak period) As a rule, the semicolon is used between the clauses of a compound sentence if they are not joined by a conjunction. When the connecting word is *more-*

over, consequently, thus, hence, therefore, besides, also, nevertheless, still, otherwise, likewise, or another independent adverb, the semicolon is used.

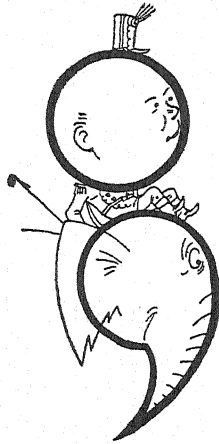
Caesar was dead; hence Rome was in confusion.

The big ape beat his mighty chest with rage; his enormous hands rattled the iron bars of the cage.

Property can be paid for; the lives of peaceful and innocent people cannot be.

Exception. If three or more short clauses are similar in form and are closely connected in thought, the comma is used to separate them.

I came, I saw, I conquered.



159. (Strong comma) The semicolon is used frequently to separate co-ordinate parts of a sentence when they have commas within themselves.

For further information about my character, ability, and training you may write or telephone to Reverend H. B. Jackson, Mineola, New York; Professor J. W. Inglis, 212 Sixtieth Street, New York, New York; and Mr. J. W. Pichon, 114 Gown Street, Forest Hills, New York.

The grazing zebra presents a picture of grace and gentleness; but if his anger is aroused, not even a lion is safe from his flying hoofs. [Either a comma or a semicolon after *gentleness* is correct.]

160. Namely, for instance, for example, that is, and as, when introducing enumerations or explanations, are preceded by the semicolon or the dash and followed by the comma.

A pronoun is a word used in place of a noun; *as, he, we, who*.

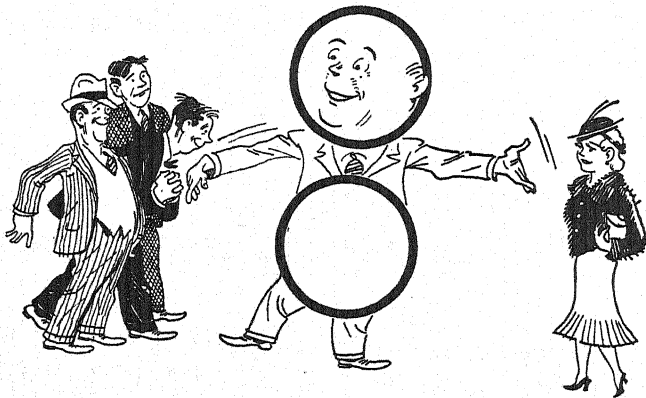
A restrictive modifier limits the word modified; that is, it makes a general word more specific in its application.

Colon

161. Use the colon after the salutation of a business letter.

Dear Mr. Webster:

162. The colon is used to introduce a list of items or a long or formal quotation or statement. The colon tells the reader to look ahead for some information promised. If such introducing word or expression as *this, thus, as follows, the following, or these words* is used, the colon follows it.



Christopher Morley's delightful essay, "What Men Live By," begins as follows: "What a delicate and rare and gracious art is the art of conversation."

Each first-aid kit must contain the following articles: bandage, adhesive tape, gauze, mercurochrome, tube soap, and burn lotion.

Interrogation Point

163. The interrogation point is used after a direct question, but not after an indirect question.

Why is it difficult to raise seals in captivity?

Mr. Carr asked why it is difficult to raise seals in captivity.

A period is used after a request courteously worded in interrogative form.

Will you please hand in the report before nine o'clock tomorrow morning.

Will you please send me your latest catalog.

Exclamation Point

164. The exclamation point is used to mark an expression of strong or sudden emotion.

Three cheers for the President!

Whew! That's over!

Oh, what a wreck!

Notice the comma after the interjection *oh*. An interjection which is a real exclamation is followed by an exclamation point.

O is used with a noun in direct address and is never followed by an exclamation point.

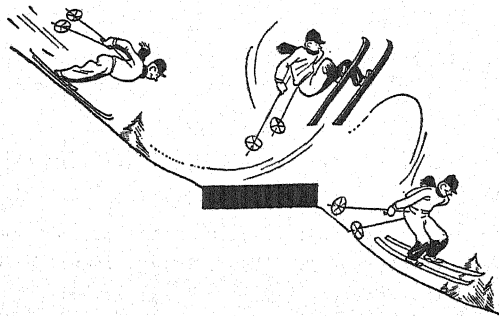
O John, why did you tease your little brother?

Dash

165. The dash is used to indicate an abrupt change in the thought or the grammatical construction of a sentence.

And, as for money — don't you remember the old saying, "Enough is as good as a feast"?

I mean — you know what I mean.



166. Dashes may be used to make parenthetical, appositive, or explanatory matter stand out clearly. Dashes are less formal and more common than parentheses.

Once upon a time — so all stories of magic begin — there lived a good shepherd, beloved by all who knew him.

Peters was thunderstruck — absolutely astounded — at this piece of good fortune.

167. The dash is used before a word that sums up preceding particulars.

The rolling green hills, the rocky seacoast, the prim white cottages — all were typical of New England.

Fishing, camping, touring — all kinds of outdoor activities now demand attention.

The dash is seldom used with any punctuation mark except a period.

Quotation Marks

168. Quotation marks are used to enclose a direct quotation, but not to enclose an indirect quotation.

“So far as man is concerned,” the cowboy said, “a thousand coyotes would as easily be put to flight as one.”

“A gypsy girl will now play the piano,” said the announcer; “her music is wild and sweet and mournful.”

Notice the semicolon after *announcer* and the small *h* in *her*. The sentence quoted is —

A gypsy girl will now play the piano; her music is wild and sweet and mournful.

When you enclose two sentences in quotation marks, you still have two sentences.

“Insects, weeds, and disease are the chief enemies of our crops,” says George C. Wood. “Insects alone destroy, on the average, about \$1,000,000,000 worth each year.”

Notice the period after *Wood* and the capital in *insects*. What Mr. Wood said was two sentences:

Insects, weeds, and disease are the chief enemies of our crops. Insects alone destroy, on the average, about \$1,000,000,000 worth each year.

169. Single marks surround a quotation within a quotation.

Benjamin Franklin said, "It requires a good, strong man to say, 'I was mistaken, and am sorry.'"

170. A period or a comma is placed inside the quotation marks. A semicolon or a colon is placed outside the quotation marks. An exclamation point or interrogation point is placed inside the quotation marks only when it is part of the quotation.

In class today we discussed "Mending Wall," "Birches," and "The Pasture."

The captain demanded, "Can you reef a jib sail?"

Will you say to him, "Come at once"?

171. When two or more paragraphs are quoted, place quotation marks at the beginning of each paragraph and at the end of the last paragraph. The closing mark tells the reader that he has reached the end of the quotation.

172. Quote the titles of chapters, articles, essays, lectures, and short poems.

Have you read Keats's "Ode to Autumn"?

The subject of the lectures was "The Future of America."

173. In print the titles of newspapers, magazines, pamphlets, and books, and of plays, poems, and musical compositions of book length are usually italicized. In a typed or pen-written letter or report they may be enclosed in quotation marks or underlined.

I have been studying *Macbeth* this term.

Parentheses

174. Parentheses are used to enclose a side remark that does not affect the structure of the sentence.

I told him (and who would not?) just what I thought.

Brackets

175. Brackets surround words inserted in an article or speech by a reporter or an editor.

Mr. Fess. The Chair rather gets me on that question. [Laughter] I did not rise — [Cries of "Vote!" "Vote!"]

Apostrophe

176. The apostrophe is used (1) to denote possession, (2) to take the place of an omitted letter, and (3) to form the plural of letters, figures, and signs.

John's brother makes neat *b's*, *l's*, *g's*, and *6's*.

Andrew knows you're right and he doesn't care.

The Possessive

177. The possessive case of a noun always has an apostrophe; the possessive case of a personal pronoun never has an apostrophe: *his*, *its*, *hers*, *theirs*, *ours*, *yours*.

a. To form the possessive singular of a noun, add *'s* to the nominative. The possessive sign is always at the end of the name.¹

fox's, James's, enemy's, lady's, policeman's, son-in-law's

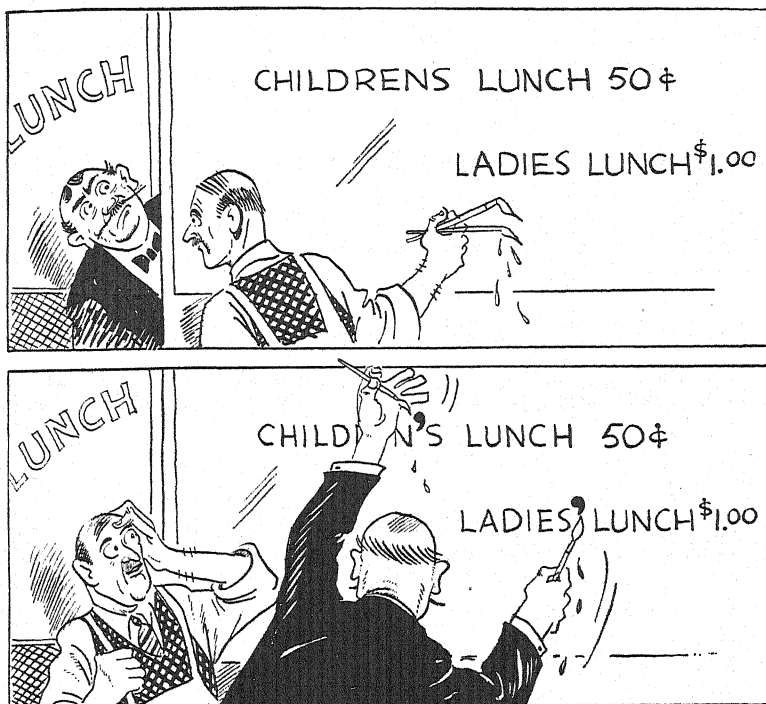
b. To form the possessive plural of nouns, first write the plural. Then add *'s* to the plurals that do not end in *s* and an apostrophe to the plurals that end in *s*.

SINGULAR	POSSESSIVE SINGULAR	PLURAL	POSSESSIVE PLURAL
policeman	policeman's	policemen	policemen's
Jones	Jones's	Joneses	Joneses'
mouse	mouse's	mice	mice's
enemy	enemy's	enemies	enemies'
lady	lady's	ladies	ladies'
child	child's	children	children's

For joint possession only one apostrophe is needed: *Allyn and Bacon's New York office*. If the possession is individual, the possessive sign is added to the name of each owner.

Isabel's, Mildred's, and Josephine's shares were as 1, 2, and 3.

¹ Names ending in *s* may take the apostrophe only: *Moses's*, *James's*, *Dickens's*, *Burns's*, *Jones's*. The easy way is always to add *'s* at the end of the word. Stabbing the name by putting the apostrophe before the *s* (*Dicken's*) is a serious blunder.



PRACTICE 54

Write in four columns the singular, the possessive singular, the plural, and the possessive plural of each word:

alley	donkey	Murphy	teacher
ally	fly	Norman	trout
boy	fox	officer	week
Burns	it	one	who
child	Keats	potato	whoever
day	lady	sheep	woman
deer	man	sister	year
Dickens	manservant	spoonful	you

Miscellaneous Examples

178. Notice the punctuation of the following:

1. MS.
2. 5,647,982

3. August 3, 1914 — November 11, 1918
4. Meet me at 8:15 P.M.
5. That's good advice, isn't it?
6. I have read many autobiographies, such as *An American Doctor's Odyssey* and *Roads of Adventure*.
7. *Resolved*, That every automobile driver should be required to carry liability insurance.
8. Maitland barely made the goal, the ball teetering on the rim of the basket but finally dropping inside. [The comma sets off the absolute phrase.]

PRACTICE 55

Give the rule for every punctuation mark except a period at the end of a sentence:

Washington Irving

1. Washington Irving, the first great American writer, was born in New York on April 3, 1783, and named after George Washington, whose army then occupied the city.
2. Although the little boy was a rather delicate child, he was always kind, cheerful, and unselfish.
3. One of his greatest delights was to wander down to the wharves along the river; there he watched the sailors load the ships and gazed longingly as they sailed for far-off ports.
4. When the boy was six years old, George Washington came as the first president to New York City, then the capital of the United States.
5. One day Mrs. Irving's maid, meeting the President in a store, curtsied low, pushed her small charge in front of her, and said boldly, "If you please, your honor, here's a lad who was named after you."
6. General Washington, pleased and mildly startled, solemnly gave the child his blessing.
7. Because of his delicate health the little boy was never sent to school; but several private tutors — none of them expert teachers if we can accept the testimony of their pupil — labored to teach young Washington the elements of Greek and Latin.
8. In 1804 Washington Irving sailed for Europe and visited France, Italy, and England; two years later he returned to the United States and studied law for a while.
9. In a few years *A History of New York by Diedrich Knickerbocker*, one of the most hilarious books ever written in America, was published and became an immediate success.
10. The English settlers in New York City roared with laughter; the Dutch, with rage.
11. Later Irving wrote the following entertaining books: *The*

Sketch Book, Bracebridge Hall, The Alhambra, and a biography of Oliver Goldsmith. 12. Perhaps Irving's greatest work, however, is his *Life of Washington*, which presents, many critics believe, the most accurate portrait ever drawn of our first president.

PRACTICE 56

Punctuate the following sentences and give a rule for each mark used. Insert needed apostrophes. Some sentences require no further punctuation.

Horace Greeley

1. Horace Greeley perhaps the greatest journalist America ever produced had an interesting and unusual career. 2. About his early life Greeley himself made this statement I was born in poverty cradled in obscurity and early called from school to rugged labor.

3. Leaving his native town of Amherst young Horace traveled to Vermont to learn the printing trade later however he joined his parents on their farm in western Pennsylvania. 4. Since the family finances were to put it mildly at a dangerously low ebb Horace set out for Erie where he hoped to find work in a printers office. 5. It is not strange that Horace sometimes failed to make a good impression on prospective employers. 6. His bony wrists and ankles protruded from a shabby homespun suit and a lock of tow-colored hair dangled forlornly over his pale forehead. 7. When he began to speak however he commanded attention and respect for his opinions were based on extensive reading and sound thinking.

8. At last the young man found a temporary job in the office of the *Erie Gazette* which was then edited by Judge J M Sterrett. 9. After a few months the return of the worker whose place Horace was filling deprived young Greeley of a job. 10. Of the one hundred forty dollars he received for his services Horace kept only fifteen dollars for himself the rest he gave to his father.

11. On August 18 1831 Greeley arrived in New York City to seek his fortune. 12. Immediately he set out in search of a boarding house within range of his modest capital. 13. At last he found a place where he could eat and sleep for \$2.50 a week moreover the landlord an Irishman named McGorlick took a friendly interest in the youth and helped him to find a job in a printing office.

14. While working as a printer Greeley founded the *Morning Post* probably the first two-cent newspaper ever produced. 15. The public strangely enough seemed unappreciative of Greeleys efforts to provide them with low-priced reading matter and the *Morning*

Post failed after three weeks. 16. The *New Yorker* a weekly newspaper was Greeleys next journalistic venture again however the young editors account book failed to show a profit.

17. In 1841 Greeley borrowing a thousand dollars from James Coggeshall an old and devoted friend founded the *Daily Tribune*.

18. Although the paper started with only six hundred subscribers it had a circulation of eleven thousand at the end of two months.

19. Through its columns Horace Greeley was for thirty years one of the greatest molders of public opinion who ever lived.

20. The following are four of the numerous topics on which Greeley editorially expressed his views woman suffrage the theater tariffs prohibition. 21. Long-suffering typesetters often declared that Greeleys handwriting was the worst the world has ever known.

22. At one time Greeley traveled by stagecoach to California a section of our country he profoundly admired. 23. It was this feeling that prompted him to say Go west young man go west.

24. In 1872 there was a split in the ranks of the Republican party and Greeley backed by the Democrats and the Liberal-Republicans unsuccessfully opposed Grant for the presidency. 25. Exhausted by the strenuous campaign he had waged Greeley died on November 29 1872.

PRACTICE 57

Give the rule for every punctuation mark on pages 83-85, 94-95, 162, 306-307, and 317, or turn to the punctuation exercises in *English in Action Practice Book L*.

MASTERY TEST 10A — Punctuation

Median — 10.3

Copy the following sentences, punctuate them, and insert needed apostrophes. Overpunctuation is just as bad as underpunctuation. Therefore if you either omit a needed mark or insert a mark that is not needed, the sentence is wrong. Do not divide one good sentence into two sentences. (Number of correctly punctuated sentences = Score)

1. Ships are warned off these sunken reefs by lighthouses buoys and foghorns
2. The task of framing the Constitution was performed by fifty-five of the best men that the states could send to the convention
3. Cuba which was thought to be a part of Asia was discovered by Columbus

4. Have you read about Marie Fish the young biologist who hatched eels eggs
5. The terrific storm of hot air which sweeps the Arabian desert is called a simoom which in Arabian means poison
6. Next year however we shall make another attempt said Fred
7. If you and Janet can come to see us this summer for we are always delighted to have you
8. Julius was respectful not servile to officials and affable not improperly familiar with co-workers
9. These are Steves exact words I rise Mr President to ask for information
10. An adverb is a word used to modify a verb an adjective or another adverb as *rapidly often completely and altogether*
11. War means murder and destruction peace life and plenty
12. The food supply had to be organized and back of the various centers of organization stood the whole city glad to do whatever it was asked to do
13. Health ability education and opportunities in various fields should be considered in the choice of a vocation
14. We find the heart of the address in this sentence Our purpose is to build in this nation a human society not an economic system
15. By the way Tom did you ever get that dictionary you were saving your money for I asked
16. Many an Indian dazzled by glittering ornaments and gaudy blankets eagerly offered valuable furs in exchange a profitable transaction for the wily traders
17. Strange to say I found good air pilots hard to get
18. I was very glad to hear that you are coming to visit me soon
19. All night the liner searched for the freighter at dawn the passengers on the *Marietta* saw only a tempest-lashed sea
20. In a moment sir continued Walker that crocodile had become a demon of fury lashing with its tail slashing at its tormentor with its huge jaws

MASTERY TEST 10B — *Punctuation*

Median — 10.3

Copy the following sentences, punctuate them, and insert needed apostrophes. Overpunctuation is just as bad as underpunctuation. Therefore if you either omit a needed mark or insert a mark that is not needed, the sentence is wrong. Do not divide one good sentence into two sentences. (Number of correctly punctuated sentences = Score)

1. The sunbonnet which every African baby wears to protect it from sunstroke is made of a hollow gourd
2. Calcium and vitamin A which are found in milk and leafy vegetables are essential in building strong teeth
3. Man is a strange mixture of good and evil even the worst criminal has admirable qualities
4. All his life he had known activity people something going on here there was nothing to do but to eat drink and loaf
5. In colonial Virginia and the Carolinas inns were few for a traveler could ride from Maryland to Georgia and be sure of a welcome at every private house on the way
6. The Eskimo woman who allows her seal oil lamps to smoke is considered to say the least a poor housekeeper
7. The first settlers in Pennsylvania finding only snow-covered forests lived in holes in the river bank during the winter a miserable existence indeed
8. The human body it has been estimated gives off about as much heat as is produced by a candle flame
9. The next morning the sky was dark with threatening rain clouds but we determined to push on down the river until noon at least
10. Sealskin comes from sea bears which are not really seals
11. An old manuscript lists the seven wonders of the world as follows the pyramids the hanging gardens of Babylon the statue of Zeus at Olympia the temple of Diana at Ephesus the mausoleum of Halicarnassus the Colossus at Rhodes the Pharos lighthouse at Alexandria
12. The murex a shellfish like the mussel was prized by the ancients not for food but for a purple dye which it yields
13. My way of joking says George Bernard Shaw is to tell the truth
14. Since the earliest times shells have been used for all sorts of things for instance for money ornaments buttons dinner horns
15. Be not simply good be good for something
16. Admiral Peary was adored by Ootah and Seegloo who accompanied him on his expedition to the North Pole
17. Caroline asked Why should a lifesaver always approach the drowning person from the rear
18. Placing a knife between his teeth Chambers dived over the side of the boat into the very center of the group of black shark fins
19. Mr. Jensen said the young man will you make me a pair of Russian leather boots
20. Some are satisfied with their work during the past term most of us however are not

SECTION SIX

The Right Word

Why Increase One's Word Hoard?

179. A store of words gives one power to think, to observe and remember, to express ideas and feelings, to understand oral instructions, and to get thought from the printed page. Dr. Crane says, "We think in words when we think clearly. For when our thoughts cannot be expressed, they are quite vague and do not influence us much."

Words are not only useful but also beautiful. Lafcadio Hearn tells us that words have "colors, forms, and characters; they have moods, humors, eccentricities; they have tints, tones, personalities."

The English language includes approximately 600,000 words. About half are obsolete or technical. According to Jespersen, Shakespeare used 20,000 words, and Milton 8,000. Although a typical high school pupil in his reading understands 10,000 or 15,000 words, in his speech and writing he uses only a small per cent of them. One investigation indicates that nine out of every ten words in the writing of high school pupils are from the thousand commonest words in the language.

VOCABULARY TEST — *Magazine*

The following thirty words appear on page 6, Volume 206, of the *Saturday Evening Post*. Define the words you know.

abhorrent	communism	Fascist	reactionaries
absolutism	cynical	frenzied	revere
analysis	dictator	frustration	ruthlessly
anathema	dole	idealist	socialist
apostasy	economic	illusion	solvent
appalling	enhance	justification	technic
archangel	evangel	proletarian	
capitalism	exponent	provisionally	

VOCABULARY TEST — *Newspaper*

For a week a class in the Girls' Commercial High School of Brooklyn listed the interesting words they found in two New York newspapers. Here are twenty of the words. Define and use in a sentence every word you know.

archaeologist	elucidation	picaresque	sabotage
bureaucracy	epitome	plenipotentiary	sartorial
category	façade	predatory	stabilize
chameleon	larceny	primate	subpoena
cupidity	panacea	psychopathic	tangent

Vocabulary Notebook

180. Professor Palmer says, "Let anyone who wants to see himself grow resolve to adopt two new words each week." To increase rapidly your word hoard, master new words read or heard by keeping a vocabulary notebook. Enter (1) the context (a part of the sentence in which the word occurs); (2) the definition of the word; and (3) its derivation, if meaningful to you.

He *rejected* the explanation — (*re* + *jacere*, to throw) refused to believe or accept

The Importance of Use

181. Having learned the meaning and use of a word, put it to work in your speech and writing. At first it may sound strange. Professor Palmer says on this point, "I know that, when we use a word for the first time, we are startled as if a firecracker went off in our neighborhood. We look about hastily to see if anyone has noticed. But finding that no one has, we may be emboldened. A word used three times slips off the tongue with entire naturalness. Then it is ours forever, and with it some phase of life which had been lacking hitherto."

The Dictionary

182. Establish the dictionary habit to enrich your vocabulary; both in and out of school make constant, thorough reference to the dictionary.

The definition of *deliberate* is *to reflect, to consider carefully*.



Reproduced from an illustration by L. Szanto, in *Picturesque Word Origins*, © 1933, by G. & C. Merriam Co.

Deliberate

Stop here and the word is soon forgotten. But read, under derivation, that it comes from the Latin *librare*, to weigh. Read on; notice that *librare* comes from *libra*, a pair of scales. To deliberate, then, is to weigh in the mind, as on scales, all facts involved before making a decision.

From the Latin *panis* (bread) and *com* (with) we derive our word *companion* — literally one who shares bread with another.

From the Greek word *grapho* (to write) we derive *phonograph* (writing sound); *telegraph* (distant writing); *autograph* (writing by oneself); *biography* (writing about a life); *geography* (writing about the earth); *lithograph* (written on stone); *photograph* (written by light); *stenography* (short writing); *graphite* (mineral for writing); *graphic* (vivid writing).

Other Books About Words

Dip into one or more of the popular books on words. You will find them fascinating.

Blancké, W. W.: *General Principles of Language*

Greenough, J. B. and Kittredge, G. L.: *Words and Their Ways in English Speech*

- Greever, G. and Bachelor, J. M.: *The Century Vocabulary Builder*
 McKnight, G. H.: *English Words and Their Background*
 Mencken, Henry L.: *The American Language*
 G. & C. Merriam Company: *Picturesque Word Origins*
 Scott, H. F. and Carr, W. L.: *The Development of Language*
 Scott, H. F., Carr, W. L., and Wilkinson, G. T.: *Language and Its Growth*
 Weekley, Ernest: *The Romance of Words*

For dictionaries, books of synonyms and antonyms, and books on correct usage see pages 75-76. Roget's *Thesaurus of English Words and Phrases* is a storehouse of words and phrases so arranged that a writer can quickly find the word he is looking for.

PRACTICE 58

In *Picturesque Word Origins* or an unabridged dictionary find the origin of each of these words. Does the history or origin help you to understand or remember the word?

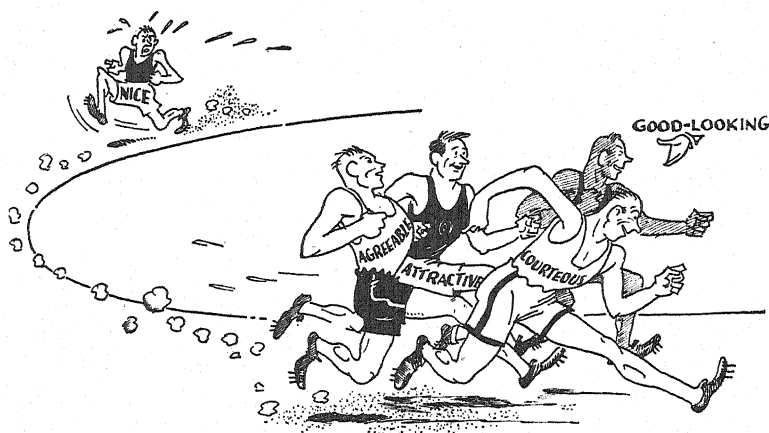
affluent	calico	extravagant	libel	sinecure
alarm	camera	harangue	nasturtium	stentorian
ambiguous	constable	hippopotamus	pecuniary	tally
ambition	curfew	inaugurate	pedigree	tantalyze
athlete	damask	instill	precocious	tawdry
auction	dandelion	journey	procrastinate	tulip
boycott	delirium	khaki	sarcasm	volcano

Changes in Meaning

183. Words, like people, degenerate in bad company; occasionally they rise to much higher rank in good company. *Soon*, *by and by*, *presently*, and *directly* originally meant *instantly* but have changed because people have always liked to put off. *Knave* meant originally *boy* or *boy servant*. *Soon* it was used for *male servant* or *man of humble birth*. Another step gave the present use of the word — to indicate a rogue and rascal. *Queen* rose in the social scale. Originally it meant merely *wife* or *woman*.

Effective Words

184. Effective words are appropriate for the topic discussed and for the audience. As a rule, direct, simple, clear, brief



wording is more effective than a lofty, far-fetched, round-about style. Homely words like *stark*, *bleak*, *sheer*, *roar*, *prig*, *wheedle*, *boor*, *dolt*, *haggle*, *task*, *hobnob*, *job*, *glum*, and *hodgepodge* are more expressive than lengthy and pretentious ones.

185. Exact, precise, concrete, specific words are more effective than vague, general, abstract ones. As a rule, it is wise to avoid such vaguely used adjectives as *great*, *fine*, *horrid*, *fierce*, *awful*, *nice*, *grand*, *lovely*, *cute*, *gorgeous*, *splendid*, *elegant*, *wonderful*.

186. Specific, the opposite of general, means definite or particular. Concrete, the opposite of abstract, means perceptible by the senses (sight, touch, etc.) and refers to things as opposed to qualities, states, or actions. *Self-reliance*, *indignation*, and *manliness* are specific but not concrete. *Clothing*, *bird*, *animal*, and *machine* are concrete but not specific. *Male American robin with his black head and bright reddish brown breast* is specific and concrete. Notice that there are various degrees of particularization or specification:

living thing, animal, biped, bird, robin, American robin, male American robin

clothing, head covering, hat, straw hat, brimmed straw hat, broad-brimmed straw hat, slate-colored broad-brimmed straw hat

Hence *more specific* is often a more accurate characterization of a word than *specific*.

As the cartoon indicates, many specific words may be used instead of the general word *go*. Other words for *go* are: *dash*, *flit*, *glide*, *promenade*, *saunter*, *stalk*, *strut*, *toddle*, *travel*, *trudge*, and *waddle*.



RUN



STRIDE



MARCH



PLOD



STAGGER



CREEP



TROT



STROLL

Examples of general and more specific expressions

(General) The first baseman stopped a bad throw and put the batter out.

(More specific) In the sixth inning young Mr. Gilbert skidded gaily back of third base, careened over on his nose, broke down Hogan's savage grounder, picked himself up in great haste, and nabbed J. Francis at first by a lumbering step.

(General) The sun is hot in the desert.

(More specific) In the desert the sun's rays beat down unmercifully, scorching and blistering the skin, parching the throat, and numbing the brain.

PRACTICE 59

In the following sentences substitute more specific or precise words for the general or vague expression. Picture the details.

1. They bought a splendid car with a wonderful engine.

2. Theodore Roosevelt was a fine man.

3. The weather during August was fierce.
4. She looked cute in her stunning new dress.
5. On the boat we met an awfully nice girl and had a grand time.
6. The refreshments were fine.
7. We had a nice ride, a great swim, a swell lunch, and a lovely walk along the beach.

PRACTICE 60

Copy six good sentences from a letter, short story, newspaper story, advertisement, editorial, magazine article, novel, or biography. Underline the effective words.

PRACTICE 61

Substitute simple, vigorous expressions for these hackneyed or roundabout phrases:

1. Social function. 2. In reply to same. 3. Anticipating the favor of a personal interview, I am. 4. Hoping to see you soon, I remain. 5. Permit me to suggest. 6. Do justice to a dinner. 7. Applauded to the echo. 8. Downy couch. 9. People with whom he comes in contact. 10. It becomes my painful duty. 11. A pleasant time was had by all. 12. He responded in a few well-chosen words. 13. I have already taken up too much of your valuable time. 14. Squad of pigskin chasers. 15. He rose to the occasion. 16. Turn over a new leaf.

A Brief History of the English Language

187. English has adopted words of practically every language from Arabic to Yugoslavian. Many influences played a part in the turbulent history of our language and left an imprint on it.

a. The Celtic influence. Although the Celts were the original inhabitants of England, their influence on the language is slight. Comparatively few words are directly traceable to them, probably because their conquerors forced their own language on them. *Slogan* and *bard* are two Celtic words that remain.

b. The first Latin influence. The first invaders, Roman legions under Caesar, did not remain permanently, but they brought practical improvements to the primitive Celts. They constructed roads, built dwellings, and contributed many words

to the Celtic vocabulary; *street* and *Lancaster* are examples. The second part of *Lancaster* is the Latin word *castra* (*camp*).

c. *The Anglo-Saxons.* Centuries passed. Rome no longer sent legions to Britain; disorder reigned. Anglo-Saxon invaders from northern Europe drove the Celts to Wales and Ireland and became rulers of "Angle-land," or England. It was they who contributed the bulk of simple, everyday words like *home* and *friend*, words that are akin to German (*Heim, Freund*) and other Teutonic languages.

d. *The second period of Latin influence.* With the spread of Christianity to Britain, Latin came a second time to add to the word stock. The English adopted ecclesiastical Latin words — for example, *font* and *mass* — to enrich the Anglo-Saxon tongue, or vernacular, as it was called.

e. *The Danes.* After the Saxons had become established, they, too, had to resist newcomers. Popular stories of Alfred the Great, king of the Saxons, tell of his exploits in combating the Danish invasion. Many years later, despite Alfred's efforts, a Danish king ruled England. Danish words like *sky* and *husband* were added. The Saxons eventually regained control, but again were destined to fall.

f. *The Norman invasion.* The most powerful force in shaping modern English was undoubtedly the successful invasion of England in 1066 by William the Conqueror and his Norman lords. He became king of England and eventually Norman blood and language were fused with Saxon. Synonyms were plentiful because both groups had their own names for common objects. In *Ivanhoe* Sir Walter Scott points out the difference between Norman conqueror and Saxon serf by their use of words — *veal* and *calf* among others. When the Norman saw the animal it was ready to be eaten; consequently he applied the French name *veau*, or *veal*, to it. The lowly Saxon had to tend the live animal and was seldom fortunate enough to see it ready for the table. He called it a *calf*. The distinction remains today. Likewise *swine*, *ox*, *cow*, and *sheep* are Saxon words, but *pork*, *beef*, and *mutton* are Norman. Inasmuch as the Norman tongue belonged to the Romance, or Latin, family of languages, some call this the third period of Latin influence.

g. *The Renaissance.* When the revival of learning swept Eng-

land, scholars sought new words to express themselves and turned back frequently to the classics. Most of the English derivatives from Latin commonly used today — *intellect*, for example — trace their ancestry to this period.

h. The Greek influence. Always a powerful influence, especially through Latinized forms, Greek supplied words constantly to the language. Even today Greek is used in naming new ideas and developments in science, medicine, and other technical fields. Words like *dinosaur*, *pneumonia*, *hypodermic*, *hydraulics*, *kilogram*, and *hemoglobin* are Greek in origin. Sometimes hybrid words, half Latin and half Greek, are formed — for example, *automobile*, *motorcycle*.

i. Present-day changes. A living language is never stagnant. New words constantly appear to meet the demands of new ideas. *Radio* and *television* are two such words. Sometimes an expressive word is coined by an author and retained. Lewis Carroll joined *chuckle* and *snort* and produced *chortle*. *Chortle* has remained in the language.

j. American and English differences. Occasionally there is a difference of usage between American and English speech. The Englishman says *lift* and *petrol*, but the American says *elevator* and *gasoline*.

Some of the languages from which English has borrowed are listed below with typical contributions:

American Indian — canoe, maize, moccasin, opossum, papoose, potato, squaw, tobacco, tomahawk, wigwam

Arabic — admiral, alcohol, algebra, assassin, chemistry, cipher, coffee, cotton, mattress, zero

Dutch (Netherlands) — ballast, boom, bowsprit, schooner, skates, skipper, sloop, yacht

French — bivouac, brunette, camouflage, chapeau, chauffeur, chiffonier, cretonne, debutante, foyer, garage, matinee, role, trousseau

Italian — alto, andante, balcony, canto, gondola, lava, macaroni, opera, piano, regatta, sonata, sonnet, soprano, spaghetti, stanza

Spanish — alligator, armada, buffalo, canyon, cargo, cigar, corral, desperado, galleon, mosquito, mulatto, mustang, renegade, vanilla

American — buncombe, gerry- mander	Hindu — khaki, puttee
Australian — boomerang, kan- garoo	Japanese — kimono
Chinese — tea	Mexican — chocolate, tomato
Hebrew — amen, cherub, Sab- bath	Tahitian — taboo, tattoo
	Turkish — ottoman
	West Indian — cannibal, hur- ricane

PRACTICE 62

Do the words in each group show anything about the people who use the language? What words can you add to the lists?

Wordbuilding

188. As almost half the words in the dictionary are Latin derivatives, everyone should know at least the common Latin prefixes and stems. The study of Latin is a valuable aid not only in mastering English grammar but also in building a vocabulary. For pupils who have studied Latin the next three pages provide practice in applying their knowledge in discovering the meanings of words; for other pupils the explanations and exercises are a brief course in Latin.

Latin Prefixes

<i>a, ab</i> , from	<i>non</i> , not
<i>ad</i> , to, toward	<i>ob</i> (<i>oc, of, op</i>), against, in front of
<i>ante</i> , before	<i>per</i> , through, thoroughly
<i>bi</i> , two	<i>post</i> , after
<i>circum</i> , around	<i>prae</i> (<i>pre</i>), before
<i>contra</i> , against	<i>pro</i> , for, forward
<i>cum</i> (<i>com, col, cor, con, co</i>), to- gether, with	<i>re</i> , back, again
<i>de</i> , from, down	<i>retro</i> , backward
<i>dis</i> (<i>di, dif</i>), apart, from, not	<i>se</i> , apart
<i>e, ex</i> (<i>ec, ef</i>), out, out of, from	<i>semi</i> , half
<i>extra</i> , beyond	<i>sub</i> (<i>suc, suf, sug, sup, sur, sus</i>), under
<i>in</i> (<i>il, im, ir</i>), in, into, not	<i>super</i> , above
<i>inter</i> , between	<i>trans</i> , across, beyond
<i>intra, intro</i> , within	<i>ultra</i> , beyond, extremely

Some of the prefixes are not readily detected because of consonant changes. *Ad* becomes *a* (*agree*), *ac* (*accede*), *af*

(*affix*), *ag* (*aggrieve*), *al* (*ally*), *an* (*annex*), *ap* (*append*), *ar* (*arrive*), *as* (*assent*), *at* (*attempt*).

Common Latin Verb Roots

VERB ROOT	MEANING	EXAMPLE	DEFINITION
<i>agere, actum</i>	do, act, drive	counteract	act against
<i>audire, auditum</i>	hear	auditor	one who hears
<i>capere, captum</i>	take, seize, hold	captive	one taken
<i>cedere, cessum</i>	go, yield	precede	go before
<i>credere, creditum</i>	believe	credible	believable
<i>currere, cursum</i>	run	incur	run into
<i>dare, datum</i>	give	data	facts given
<i>dicere, dictum</i>	say	predict	say before
<i>ducere, ductum</i>	lead, draw	abduct	lead away
<i>facere, factum</i>	make, do	certify	make certain
<i>ferre, latum</i>	bear, carry, bring	differ	bear apart
<i>flectere, flexum</i>	bend	flexible	bending
<i>fluere, fluxum</i>	flow	fluent	flowing
<i>frangere, fractum</i>	break	fracture	a break
<i>gradi, gressus</i>	go, walk, step	progress	go forward
<i>jacere, jectum</i>	throw, cast	eject	cast out
<i>jungere, junctum</i>	join	junction	a joining
<i>legere, lectum</i>	gather, read, choose	legible	readable
<i>loqui, locutus</i>	speak	elocution	a speaking out
<i>mittere, missum</i>	send, cast	remit	send back
<i>movere, motum</i>	move	promote	move forward
<i>pellere, pulsum</i>	drive, urge	expel	drive out
<i>pendere, pensum</i>	hang, pay	suspend	hang under
<i>ponere, positum</i>	place, put	postpone	place after
<i>portare, portatum</i>	carry, bear	import	carry into
<i>rumpere, ruptum</i>	break	rupture	a break
<i>scribere, scriptum</i>	write	scribe	a writer
<i>secare, sectum</i>	cut	section	a cutting
<i>sedere, sessum</i>	sit, settle	session	a sitting
<i>sequi, secutus</i>	follow	execute	follow out
<i>specere, spectrum</i>	see	spectator	one who sees
<i>stare, statum</i>	stand	distant	standing apart
<i>tangere, tactum</i>	touch	contagion	touching together
<i>trahere, tractum</i>	draw	attract	draw to
<i>venire, ventum</i>	come	convene	come together
<i>vertere, versum</i>	turn	avert	turn aside
<i>videre, visum</i>	see	vision	sight
<i>vocare, vocatum</i>	call	vocation	calling

PRACTICE 63

Show from the derivation how each word has acquired its present meaning. Use an unabridged dictionary. The words in number 1 are derived from *agere*; in 2, from *audire*; in 3, from *capere*.

Example

erupt = *e*, out + *rumpere*, break = break out, burst forth

1. action, agent, agile, agitate, inactive, transact
2. audit, audible, audience, audition, auditory, auditorium
3. capture, accept, except, anticipate, emancipate
4. cede, concede, recede, recess, excess, accessible, intercession, antecedent
5. creed, credit, credence, credulous, incredible, credential
6. current, concur, recur, cursory, occurrence, incursion, currency
7. donor, donate, addition, edit, pardon
8. dictum, diction, dictator, dictatorial, contradict, verdict
9. duct, induction, introduce, reducible, education
10. fact, effect, perfect, faculty, factotum, manufacture, proficient
11. suffer, transfer, preference, pestiferous, relative
12. flex, reflex, circumflex, deflect, inflection, reflection
13. flux, fluid, fluctuate, affluent, effluence, influence, superfluous
14. fragile, fragment, fractious, fraction, infraction, infringe
15. congress, digress, transgress, aggression, gradual, retrograde
16. subject, object, dejected, conjecture, injection, interjection
17. juncture, adjunct, conjunction, subjunctive
18. elect, lecture, eligible, legend
19. loquacious, eloquent, colloquial, soliloquy, ventriloquist
20. missile, permit, submit, transmission, missionary
21. motor, movement, remove, remote
22. dispel, propel, repel, repulse, compulsory, expulsion
23. pendant, pendulum, expend, impend, propensity, perpendicular
24. deposit, exponent, opponent, exposition, interposition
25. porter, portable, portfolio, portmanteau, deportment, insupportable
26. abrupt, disruption, eruption, interruption, bankrupt, incorruptible
27. scribble, circumscribe, superscribe, transcribe, scripture, inscription
28. sect, sector, secant, dissect, intersect, sectionalism
29. sedentary, sedate, sediment, supersede, preside, subside

30. persecute, prosecute, sequel, consecutive, consequence
31. spectacle, aspect, prospect, suspect
32. statue, stature, contrast, armistice, obstacle, stationary
33. tact, tangible, contact, contiguous, contingent, tangent
34. tract, distract, extract, protract, retract, contractor, subtraction
35. intervene, revenue, inventor, convenient, convention, adventure
36. convert, controvert, verse, reversion, universe, advertise
37. vista, visible, evident, advice, provident, revise, visitor
38. invoke, advocate, convocation, revocation, equivocal, vocabulary

Latin Nouns and Adjectives

<i>annus</i> , year	<i>littera</i> , letter
<i>caput, capitis</i> , head	<i>magnus, major, maximus</i> , great,
<i>centum</i> , hundred	greater, greatest
<i>civis</i> , citizen	<i>manus</i> , hand
<i>cor, cordis</i> , heart	<i>mors, mortis</i> , death
<i>corpus, corporis</i> , body	<i>nomen, nominis</i> , name
<i>dignus</i> , worthy	<i>opus, operis</i> , work
<i>duo</i> , two	<i>pars, partis</i> , part
<i>finis</i> , end, limit	<i>pes, pedis</i> , foot
<i>gratus</i> , pleasing, thankful	<i>similis</i> , like
<i>lex, legis</i> , law	<i>terra</i> , earth
<i>lingua</i> , tongue	<i>via</i> , way

Common Greek Prefixes and Roots

<i>anti</i> , against	<i>metron</i> , measure
<i>astron</i> , star	<i>micros</i> , small
<i>autos</i> , oneself	<i>monos</i> , sole, alone
<i>chronos</i> , time	<i>onoma</i> , name
<i>graphein</i> , write	<i>pan</i> , all, whole
<i>hyper</i> , over, exceedingly	<i>pathos</i> , suffering
<i>kratos</i> , rule, government	<i>philos</i> , friend, lover
<i>logos</i> , speech, reason, word, account	<i>syn</i> (becomes <i>syl</i> , <i>sym</i> , or <i>sy</i>), with

PRACTICE 64

Make a list of English words derived from the twenty-three Latin nouns and adjectives and from the Greek prefixes and roots. Know the meanings of the words listed.

Examples

annus — annual, annuity, biennial, anniversary

astron — asterisk, astronomy, asteroid, disaster, astrology

TEST — *Writing Vocabulary*

By using the words in sentences which show clearly their meaning, prove that twenty of the following words are in your writing vocabulary. Underline in each sentence the word the use of which you are illustrating. Credit will be given for a sentence only if the meaning of the word is clearly shown.

Examples

(Right) The *genealogy* of Henry Adams reveals that there were two presidents and several famous statesmen and writers among his ancestors.

(Wrong) His *genealogy* shows that his family is a good one.

(Right) One who has a garden of *perennials* doesn't need to plant flower seeds each spring.

(Wrong) What *perennials* have you in your garden?

alliteration	automaton	hyperbole	panorama
annuity	biennial	ignominy	philanthropy
antipathy	centipede	literal	philosophic
apathy	concourse	logical	prologue
aster	conventional	magnanimous	psychology
astrology	conversant	monotone	subterranean
astronomy	eulogy	nominal	superannuated
authentic	graphic	obliterate	symbolize
autobiography	gratuitous	obsolete	symmetrical
autocrat	hexameter	panacea	synonym

Idioms

189. An idiom, an expression peculiar to a language, either violates the laws of grammar or has a meaning as a whole entirely different from that obtained by putting together the meanings of its parts. The idiom "How do you do?" for example, doesn't mean exactly what the words say.

Idioms are important because they are the very life of the language. A free use of these homely, concise, vigorous expressions peculiar to the language makes one's English more natural and forceful. Examples of everyday idioms are *to make good*, *to fall in love*, *in the long run*, *to call in question*, *to laugh in one's sleeve*, *to run for office*, *a red-letter day*, *had better*, *side by side*, and *yours truly* (at the close of a letter).

PRACTICE 65

Complete each of the following idioms:

1. To rob Peter to pay —.
2. He needs a long spoon who sups with the —.
3. Neither rhyme nor —.
4. To go at it hammer and —.
5. As mad as a March —.
6. To serve God and —.
7. To make brick without —.
8. To smite hip and —.
9. To sow the wind and reap the —.
10. To cut off one's nose to spite one's —.

What Is Good Usage?

190. In speech and writing avoid any use of a word that is not sanctioned by the practice of a large body of educated and intelligent people. A dictionary is not a language lawmaker or dictator of usage but a record, on the basis of wide observation and study, of the practice in speech and writing of intelligent people. *A New (or Oxford) English Dictionary* is the best authority on good usage, because its editors investigated the use by many writers of every word in the language. This dictionary, which was completed in 1928 after seventy years of labor, contains 1,827,306 quotations showing how words are used.

Good use is not determined by logic. For example, "Many a man have crossed this bridge" is logically correct, for *many a man* means more than one. Usage, however, has established the expression, "Many a man has crossed this bridge." In the same way, although "I don't think I shall go" is illogical because the negative is attached to the wrong verb, general usage has made the expression good idiomatic English. On the other hand, "in back of" is patterned after *in front of*, but is not in good use.

Levels of Usage

191. Different levels of usage exist, and what is correct on one level may be unacceptable on another. For example,

lots of people is not good usage in a formal essay but is acceptable in informal conversation. The expression is colloquial. Baldwin defines colloquial as "used by good writers or speakers in conversation, but not in public address or writing." Colloquial English is used also in informal letters and essays. Formal English is used in novels, short stories, histories, biographies, magazine articles, and formal letters, essays, and public speeches. A vulgarism is an expression used only by people without culture or education. "Hadn't ought," "ain't," and "hain't" are vulgarisms. *Fix* (repair), *back of* (behind), *phone*, *photo*, *auto*, *funny* (strange, odd), *mighty* (very), *quite a few*, *wire* (telegram), *date* (engagement), and *lovely* (dinner) are recognized colloquialisms.

Provincialisms, or localisms, are words peculiar to certain parts of the country — for example, "allow" or "reckon" for *think*, "fotch" for *fetch*, "this here," "this-a-way," "hisn," "youse."

Slang

192. A free use of slang, "inelegant and unauthorized popular language," stunts one's vocabulary. A few expressions, such as "once-over," "real guy," "get by," "swell," "tightwad," "cut it out," "get his goat," and "spill the beans," answer for every occasion. Greenough and Kittredge say, "The unchecked and habitual use of slang, even polite slang, is deleterious to the mind."

A few slang words like *mob* establish themselves as literary English. "Up to you" and "put across" are at present useful slang expressions which may earn a permanent place in the language. Most slang words, however, spring up, flourish for a season, and are straightway forgotten. "Skidoo" and "twenty-three," two of the most popular slang words ever used, are now venerable antiques. "Flat tire," "raspberries," "cat's meow," "baloney," "spiffy," "apple sauce," "ankle along," "cake-eater," "the cheese," and "oh yeah!" had their day and then gave way to "give him the works," "drippy," "behind the eight ball," "high-hat," "skip it," "smooth," "can't take it," "and how!" "jitterbug," "run-around." And some of the last group have already given way to newer inventions. The point

is that the person whose language is slang needs to acquire a new vocabulary about as often as he buys a new hat and can't expect to gain a command of good English.

193. A good rule is, Never use slang unconsciously. If one has in reserve the literary equivalent, an occasional conscious use of slang may add life and spice to conversation, but the habitual use of slang as a substantial part of one's conversation is evidence of lack of intelligence, lack of education, or mental laziness. A person who has a large word hoard is likely to use slang sparingly.

PRACTICE 66

Write slang expressions you have used or heard and translate each into recognized English.

Choose the Better

194. We use words to get results. If one's language puts him on the defensive or needs explanation, he is not likely to accomplish his purpose. For example, *proven* is defensible in the sentence, "That statement was not proven." *Proven* is used by Tennyson, Bulwer-Lytton, Lowell, Jowett, Thackeray, Spenser, Gladstone, Huxley, and Kipling, and is recognized by *A New English Dictionary*. *Proved*, however, needs no defense and is the form used by most careful writers and speakers. Therefore it is better to avoid *proven*.

Words Often Misused

Accept, except. *To accept is to receive; to except, to exclude.* *Accept* is a verb; *except* is commonly a preposition.

(Right) The meeting *accepted* the *report* of the committee.

(Right) All *except me* were called on.

Accept of. Better to omit the *of*.

(Right) I *accept* your *offer* to buy my typewriter.

Admittance is correct for *allowing one to enter a building or location*; *admission*, for *admitting to rights or privileges*.

Affect. *Affect* is regularly a verb; *effect*, commonly a noun. *To affect* is to *influence*; *to effect*, to *bring about*.

Aggravate. Means *make worse*. Chiefly provincial in the sense of *provoke*, *vex*, or *annoy*.

(Right) The shock of losing the money *aggravated* Winslow's misery.

All of. *Of* is unnecessary.

(Better) In the fire I lost *all my books*.

All the farther, as far as. *All the farther* is childish and provincial for *as far as*. Avoid it. *All the farther* means *by that amount, just so much*.

(Right) That was *as far as we could go*.

(Right) Our weariness made home seem *all the farther away*.

Amount, number. *Amount* refers to quantity and is not used, as a rule, to refer to number.

(Right) A small *number of elephants*, we soon discovered, can drink a large *amount of water*.

Anyplace, every place, no place, someplace. Prefer *anywhere, everywhere, nowhere, somewhere*.

Anywheres, everywhere, etc. Provincial for *anywhere, everywhere, etc.*

Athletics. Commonly as plural.

Audience, spectators. The *audience* hear; the *spectators* see: "the audience at the lecture," "the spectators at the football game."

Avocation, vocation. An *avocation* is a secondary occupation, such as music, fishing, or boating.

Awful, awfully. Slang as intensive: "awfully cold," "awful toothache," "an awfully nice time."

Balance. A bookkeeping word. Colloquial for *rest* or *remainder*.

Beside, besides. *Beside* is a preposition meaning *by the side of*. *Besides* is either an adverb meaning *in addition* or a preposition meaning *in addition to*.

Between. Commonly applies to only two objects. *Among* is used for three or more. *Between*, however, may "express the relation of a thing to many surrounding things severally and

individually": "treaty between the three powers," "a railroad between Chicago, Philadelphia, and New York."

Blame on. Colloquial for *blame*.

(Right) You needn't *blame me* for the accident.

(Colloquial) You needn't blame the accident on me.

Bound. Colloquial in the United States for *determined*: "He was bound to succeed."

Bring, take, fetch. *To bring* requires one motion — toward the speaker; *to take*, one motion — away from the speaker; *to fetch*, two motions — from the speaker and to him again.

(Right) *Take* this message to Captain Morse; *bring* his reply to me; and then *fetch* my horse from the stable.

Bye-bye. Playful for *good-by*.

Can, may. Ordinarily *can* is used for ability and *may* for permission, probability, or possibility. Although in conversation *can* is allowable in asking permission, most careful speakers use *may*.

Character, reputation. *Reputation* is what people suppose a person's character to be. *Character* is what the person really is; it is his moral stature or worth.

Claim. Colloquial for *maintain*. The usage is popular, though objected to.

(Better) I *maintain* that Cromwell was not a tyrant.

Consul, council, counsel, councilor, counselor. A *consul* is a representative of a government; a *council* is a body of men; *counsel* as a noun is advice or a lawyer who gives advice; a *councilor* is a member of a council; a *counselor* gives advice.

Contemptible, contemptuous. *Contemptible* means *deserving contempt*; *contemptuous*, *showing contempt*.

Continual, continuous. *Continuous* means *uninterrupted*. *Continual* implies frequent repetition.

Credible (believable), credulous (inclined to believe), creditable (deserving praise).

Date. Colloquial for *engagement*.

Datum. The plural is *data*.

Deadly, deathly. *Deadly* means *causing death*; *deathly*, *looking like death*.

Discover, invent. *To discover* is to find out something that already exists; *to invent* is to produce something entirely new.

Due to. The two words *because of* are used as a preposition. *Due* is an adjective and should modify a noun.

(Right) *Because of the drought* the wheat crop was a failure.

(Right) The failure of the wheat crop *was due to the drought*.

Each other, one another. Used interchangeably.

Either. Sometimes loosely used for more than two: "either of the last three syllables." Say *any* or *any one*.

Emigrant, immigrant.

(Right) After *emigrating from Russia*, Ivan became an *immigrant* in the United States.

Expect. Colloquial for *think* or *suppose*.

(Right) I *suppose* the trout are biting this morning.

(Colloquial) I *expect* the trout are biting this morning.

Fewer, less. *Fewer* refers to number; *less*, to quantity or amount.

(Right) The farmer had *fewer cows* and *less wheat* than usual.

Fine. Strictly the word means *refined, delicate, free from impurity, of excellent quality*: "fine flannels," "fine gold," "fine dust," "fine sense of honor." In colloquial use it is a general epithet of approval: "a fine fellow," "a fine ship," "a fine day."

Firstly. Not thoroughly established for *first*.

Fix. Colloquial for *repair*: "Jenkins fixed the broken door."

Following. Not a preposition. Use *after*.

(Right) *After the lecture* Miss Leslie sang. [Not "following."]

Funny. Colloquial for *strange* or *odd*.

Gentleman, lady. Don't use these words for *man* and *woman*.

(Right) There were only four *women* and five *men* on the eleven o'clock trolley.

Get. Means *obtain, gain, win, earn, acquire, learn, receive, come to have, catch, contract, meet with, suffer*: "get cholera," "get sick," "get a fall," "get the worst of it," "get ten dollars a week,"

"get up," "get on," "get off," "get well," "get ready," "get ahead." Do not overwork this useful word.

Graduated. Correct in active or passive voice.

(Right) Helen Keller *graduated from* Radcliffe.

Marion expects to *be graduated from* Vassar next June.

Had of. Illiterate for *had*.

(Right) If Bob *had come* to practice faithfully, he probably would have made the team. [Not "had of."]

Healthy, healthful, wholesome. *Healthy* and *healthful* are often used interchangeably. Strictly, *healthy* means *having health* and *healthful* means *promoting health*: "healthy girl," "healthful climate," "wholesome food."

Hung, hanged.

(Right) The *pictures* of George Washington *were hung* in the classroom.

(Right) A British *spy was hanged* beneath this tree.

If. May introduce noun clause after *see, ask, learn, know, doubt*.

Arthur asked if the map had been found. [*Whether* is better.]

In, at.

(Right) Mother and I enjoyed ourselves *at* the World's Fair *in* New York.

In, into. Use *into* ordinarily to express motion from one place to another.

My little brother *fell into* the pond.

Infer, imply. *To infer* means *to draw a conclusion*; *to imply*, *to hint or insinuate*. The speaker implies; the hearer infers.

Kind of, sort of. Colloquial when used instead of *rather*. Avoid these expressions in speeches and themes.

(Right) I am *rather glad* Paul was not elected president. [Not "kind of."]

Learn, teach. *To learn* is *to acquire knowledge or skill*. *To teach* is *to give instruction*.

Leave, let. *To leave* means *to allow to remain* or *to depart from*.
To let means *to permit*.

(Right) *Leave* your hat in the hall.
 We shall *leave* you for an hour.
Let him have the book.
Let him be.

Likely, liable, apt. *Likely* indicates probability. *Liable* expresses obligation or the possibility of evil. *Apt* means *having a habitual tendency* or *quick to learn*.

(Right) You are *liable* to be hurt on that picket fence.
 Terry is an *apt* pupil and is *likely* to succeed as a salesman.

Lot of people, lots of automobiles. Colloquial.

Lovely. Colloquial in *lovely time*, *lovely dinner*. Select a more accurate word.

Mad. Colloquial or playful for *angry*. In standard English *mad* means *crazy*.

Majority, plurality. If A, B, and C are candidates in an election at which 500 votes are cast, to have a majority A must have at least 251 votes. To have a plurality he must have more votes than are cast for either B or C. If there are 200 votes for A, 180 for B, and 120 for C, A has a plurality.

Manners, morals. *Manners* respect the minor forms of acting with others and toward others; *morals* include the important duties of life. Good manners make us good companions; good morals make us good members of society.

Mathematics. Usually a singular noun.

Mighty. Colloquial for *very*: "I'm mighty glad to see you." If in conversation you use *mighty* in this sense, do not overwork the word.

Most. Colloquial or provincial for *almost*.

(Right) We have *almost completed* the study of emphasis.

Movies. Colloquial for *motion pictures*.

None. Either singular or plural.

(Right) *None* are to blame for the misunderstanding.
None of the pupils was prepared.

Off of. Illiterate for *from* or *off*.

(Right) I *got* the knife *from* Jack. [Not "off of" or "off."]
 I *took* the brush *off* the table. [Not "off of."]

Oral, verbal. *Verbal* means *in words*; *oral*, *in spoken words*.

Over with. Colloquial for *over*. Say "The party is *over*."

Party, person. *Party*, except in legal language, means *body of people*: "dinner party," "Democratic party," "foraging party." Its use to mean *person* is slang.

Patronize. Colloquial for *trade with*. A *patron* helps, defends, protects, or supports.

(Right) We *trade with* the oldest firm in town.

Practical, practicable. *Practical* is the opposite of *theoretical*. *Practicable* means *workable*.

(Right) He is a *practical mechanic*.

The *scheme* is delightful but not *practicable*.

Principal, principle. Use *a* in the adjective and in the name of the head of a school.

(Right) The *principal* of our school is a man of *principle*.

Prosecute, persecute.

(Right) The dishonest *cashier* was dismissed and *prosecuted*.
 The early *Christians* were *persecuted*.

Proven. Has enemies. It is better to use *proved*.

Quick. Correct as adverb.

(Right) Come quick.

Quite. Precisely used, *quite* means (1) *wholly* or (2) *really, truly, positively*: "quite correct," "quite alone," "quite a scandal," "quite a large party." Loosely or colloquially used, the word means *very* or *rather*: "quite sick," "quite tired."

Quite a few, quite a good deal, quite a little. Colloquial.

Quite some. Slang.

Real. Loose and uncultivated for *very* or *really*.

Receipt. Correct for *recipe*: "the receipt for corn bread."

Reckon. Means to *compute* or *calculate*. Colloquial in the sense of *think, suppose*.

Recollect, remember. *Recollect* usually suggests a conscious effort to recall. *Remember* implies only that the impression remains.

(Right) I *remember* the speaker's main *idea* but *can't recollect* his exact *words*.

Refer back. *Back* is superfluous.

(Right) Mr. Jameson *referred* to a *discussion* we held last week.
[Not "referred back."]

Respectfully, respectively. *Respectfully* means *with respect*: "Yours respectfully." *Respectively* means *each to each in order*.

(Right) Columbus and Boston are the *capitals respectively* of Ohio and Massachusetts.

Right away. Colloquial for *at once*.

Same. Crude and stilted when used instead of a personal pronoun.

(Right) Your letter came today, and I shall reply briefly to it.
[Not "the same."]

Seldom ever. Illiterate. Say *very seldom* or *hardly ever*.

(Right) Nancy *hardly ever* offers to help her mother. [Not "seldom ever."]

Show. Colloquial for *play*.

Show up. Colloquial for *arrive*.

Slow. Correct as adverb.

(Right) Drive *slow*.

So. Vague and weak when used to modify an adjective.

(Right) The view is beautiful. [Not "so beautiful."]

Some. Colloquial for *somewhat*.

(Formal English) Mr. Cramer is *somewhat better* today.

State, say. *State* means *set down in detail*.

Stop. Colloquial for *stay*.

(Formal English) In New York we *stayed at the Commodore*.

Sure. Slang for *surely*.

That. Colloquial or provincial as an adverb: "I didn't intend to go that far."

Thing. When possible, choose a more specific word.

Truth, veracity. *Truth* belongs to the thing; *veracity*, to the person.

(Right) Because of the *veracity* of the narrator no one questioned the *truth* of the story.

Unique. Means the only one of its kind and cannot be qualified.

(Right) The carving on this chair is *unique*. [Not "most unique."]

United States. Should be preceded by *the*.

(Right) We live in *the United States*.

Very. This word should be given a vacation. It is called upon for too much service by most young writers and speakers. When overworked, *very*, instead of strengthening a statement, weakens it.

Ways. Provincial or colloquial for *way*.

(Right) Go a little *way* down stream.

You all. Colloquial in the South for the plural *you*.

PRACTICE 67

Select the correct or preferred word in each of the following sentences. Justify each choice.

1. — my absence from school during the first two weeks all my subjects seem hard. (Because of, Due to)
2. Meriden was — we went on Monday. (all the farther, as far as)
3. That our pupils are loyal to the school is shown by the large — of them at the baseball games. (amount, number)
4. Oscar jumped — the lake to rescue his little brother. (in, into)
5. Harold — me to write the ballad stanza. (learned, taught)
6. My father — me go on the fishing trip. (left, let)
7. Warren's parents — him do as he pleased. (left, let)

8. Mother, — I go to the baseball game? (can, may)
9. My aunt didn't wish to be bothered with me and had me — away to an orphan asylum. (brought, taken)
10. — the mail from the village immediately. (Bring, Fetch)
11. I am — this report to the office for Miss Lockwood. (bringing, taking)
12. Nausicaa promised to — Odysseus to the village. (bring, take)
13. I shall endeavor to prove that in two periods a week an instructor could — a girl how to make many of her own clothes. (learn, teach)
14. Dr. Whalen says that Bert is — better. (some, somewhat)
15. I regret that I cannot — your invitation for May 6. (accept, except)
16. The sign on the factory read: Positively no —. (admission, admittance)
17. I remained under the apple tree for — time. (a long, quite some)
18. Last summer Henry and I went swimming — every day. (almost, most)
19. If the law against selling fireworks were strictly enforced, — lives would be lost every Fourth of July. (fewer, less)
20. The suit you received by mistake was made for another —. (party, person)
21. William is — to succeed. (liable, likely)
22. What will be the — of the new tariff law? (affect, effect)
23. — was one cause of the rapid growth of our population during the decade 1900-1910. (Emigration, Immigration)
24. The applicant for Mr. Wilson's job has an excellent — for honesty. (character, reputation)
25. Every year a certain — of enlisted men are sent to West Point. (amount, number)
26. — interruptions make — work impossible. (Continual, Continuous) (continual, continuous)
27. Stanton's address was a highly — performance, if the newspaper reports are —. (credible, creditable)
28. The reports of the — combat made the king grow — pale. (deadly, deathly)
29. — I shall explain how a thermometer is made. (First, Firstly)
30. For your vacation select a — spot; eat — food; and become —. (healthful, healthy, wholesome)

31. The ——— machinist hit upon a ——— device for reducing the friction. (practicable, practical)
32. John, James, and Harry were elected ——— president, secretary, and treasurer. (respectfully, respectively)
33. You ——— always choose outdoor books for leisure reading. (almost, most, mostly)
34. The modifiers of the subject do not ——— the number of the verb. (affect, effect)
35. Although the doctor ——— them well, he was embarrassed by his inability to ——— their names. (recollected, remembered) (recollect, remember)
36. The ——— applauded the pitcher. (audience, spectators)
37. Two of the party went to Oxford, but the ——— spent the day in the House of Parliament. (balance, rest)
38. For president John received 30 votes; Marion, 18; and Jaxon, 10. John had a ——— of 2 and a ——— of 12. (majority, plurality)
39. Wilfred's many ——— sap his energy and prevent his rapid advancement in his ———. (avocations, vocations) (avocation, vocation)
40. The town ——— refused to admit to their meetings the ——— for the railroad. (council, counsel)

PRACTICE 68

Indicate the standing (vulgarism, slang, provincialism, colloquialism, formal English) of each of the following expressions. Consult an unabridged dictionary and George P. Krapp's *A Comprehensive Guide to Good English*.

aboveboard	call-down	hit-and-miss	by hook or crook
all in	disremember	namby-pamby	deliver the goods
anyplace	enthuse	pep	get away with it
auto	exam	phone	kind of sorry
back out	gabble	square deal	lots of people
bawl out	gadget	swell party	put one over
bleachers	gent	to suspicion	toe the mark
brainy man	grouch	victuals	up against it

PRACTICE 69

On what plane does each of the italicized expressions stand? Translate colloquial, slang, and vulgar expressions into formal English. Express the ideas accurately.

1. Open the door *quick*, for it is *awfully* cold out here.
2. Albert was *real* angry when he fell *off* of his horse.

3. It is *kind of funny* that we couldn't find Jerry *anyplace*.
4. I am *mighty* glad he has a job ushering for the *movies*.
5. A *lot* of people *patronize* the new grocer.
6. He *sure* started *slow*.
7. We made their *star* pitcher look like *thirty cents*.
8. I *claim* that Middleford is *all the farther* we can go today.

Judging People by Their Conversation

195. People judge us partly by the words we use.

PRACTICE 70

What does each of the following snatches of conversation reveal about the speaker? In each case what clues help you to draw a conclusion?

1. Treed, by gosh! You saved that fool dog's life. The lion'd have killed him shore. Wal, the pack will be here pronto, an' all we've got to do is go over an' tie her up. But it was a close shave for Don. — ZANE GREY
2. Yes, Peggy and I just got back from New York. Oh, we had the most marvelous time! Yesterday we saw a grand movie and went shopping. Peggy bought the cutest hat, and I found the darlingest blue sports dress — you'll love it!
3. My dear Copperfield, a man who labors under the pressure of pecuniary embarrassments is, with the generality of people, at a disadvantage. That disadvantage is not diminished when that pressure necessitates the drawing of stipendiary emoluments before these emoluments are strictly due and payable. — CHARLES DICKENS

Finding Distinctions in Meaning

196. Learn to differentiate between words frequently confused, especially words which look and sound alike. Much of the humor of Sheridan's *The Rivals* depends upon Mrs. Malaprop's confusing words that look or sound alike. She liked big words but regularly used the wrong one. An *alligator*, when Mrs. Malaprop spoke, became an *allegory*; *obliterate* was twisted into *illiterate* and *loquacity* into *locality*. From her name is derived the word *malapropism*, which means a grotesque error in the use of words.

High school juniors and seniors don't make such obvious and foolish mistakes. There are, however, words that cause many people trouble. Although *alternative* and *choice*, for example, have somewhat the same meaning, there is a significant difference between the two. An *alternative* offers two courses or objects, one of which must be selected. In making a *choice*, on the other hand, an opportunity is given to select without compulsion one of two or more.

PRACTICE 71

Make clear the differences in meaning. Consult an unabridged dictionary and a book of synonyms — for example, George Crabb's *English Synonyms* or J. C. Fernald's *English Synonyms and Antonyms*. Use each word in a good sentence.

- | | |
|------------------------------------------------|------------------------------------|
| 1. ability, capacity | 13. distinct, distinctive |
| 2. adverse, averse | 14. enunciation, pronunciation |
| 3. advise, advice, claim, say, state, maintain | 15. formally, formerly |
| 4. allusion, illusion | 16. habit, custom |
| 5. angle, angel | 17. last, latest, preceding |
| 6. apparent, evident | 18. later, latter |
| 7. assent, ascent | 19. learning, intelligence, wisdom |
| 8. compare, contrast | 20. loose, lose |
| 9. conscience, consciousness | 21. personal, personnel |
| 10. deceased, diseased | 22. prevision, provision |
| 11. deprecate, depreciate | 23. purpose, propose |
| 12. disinterested, uninterested | 24. single, sole, unique |

Connotation of Words

197. The denotation of a word is the dictionary definition; the connotation is what the word suggests because of the way it has been used. Do you know why many people long to be famous, but very few desire to be notorious? Since both words mean *renowned* or *celebrated*, the difference between the two may puzzle you. What sort of person is each word used to describe? We say a *famous* writer, a *famous* scientist, a *famous* statesman, a *notorious* thief, a *notorious* gambler, a *notorious* criminal. The difference is now obvious. Because the word *notorious* is commonly applied to persons who have become known for discreditable acts, it has acquired an unpleasant significance.

This particular implication conveyed by a word — its personality, we might almost say — is known as connotation.

Some words — *mother, home, sportsman, comfort, fidelity* — have pleasant connotations. Others — *knave, cheat, awkward, cowardice*, for example — suggest unpleasant associations.

PRACTICE 72

Which of the following words have pleasant connotations? Which do not? Why?

father	child	snicker	jeer
country	church	tyranny	sincerity
revenge	distinguished	loneliness	mob
dictator	liberty	cheapskate	disloyalty
boast	slovenly	democracy	peace

198. Extend your vocabulary by examining new words you meet in your reading and by studying synonyms.

PRACTICE 73

From the list of words under each sentence, choose the word that means the same or almost the same as the italicized word:

- Most slang expressions are *ephemeral*.
vivid, short-lived, meaningless, amusing, objectionable
- Jenkins was a *penurious* old man.
miserly, wealthy, feeble, cheerful, generous
- Suddenly the murderer shrieked, "Villains! *Dissemble* no more!"
torture, stare, beat, pretend, jeer
- Miss Dartle felt no *compunction* over her treatment of Emily.
pleasure, alarm, grief, uncertainty, self-reproach
- As the gypsy left, she cast a *malevolent* look at the child.
curious, kindly, spiteful, frightened, amused
- For Uriah Heep, David felt strong *repugnance*.
pity, affection, distaste, curiosity, respect
- To many people the village doctor gave *gratuitous* advice.
wise, foolish, kind, free, solemn
- To *propitiate* the gods the witch doctor brewed a magic potion.
appease, repay, summon, frighten, drive away
- After much *cogitation* Silas said he had a plan.
reflection, conversation, hesitation, excitement, indecision
- In the hills beyond the city Radcliffe lived in *indigence*.
peace, wealth, poverty, seclusion, bitterness

SECTION SEVEN

Mechanics

How to Prepare a Manuscript

199. Letters and reports, like people, are judged somewhat by their appearance. It isn't courteous or fair to expect anyone to decipher a slovenly or illegible letter or report. When tempted to hand in an untidy or almost illegible report, ask yourself, "Have I a right to expect my teacher to spend on my theme twice as much time as is needed for marking a legible theme of the same length?" Then rewrite the report. Perhaps your teacher will help you to establish the habit of writing legibly by requiring you to recopy a composition if it is hard to read.

When you write a report, follow these guides:

200. Use black or blue-black ink and white paper $8\frac{1}{2}$ by 11 inches in size.

201. Leave a margin of one inch at the left. Keep the margin even. At the end of the line avoid crowding words, and by an occasional use of the hyphen avoid a long gap except at the end of a paragraph.

202. Indent the first line of each paragraph about an inch.

203. At the end of a line divide a word only between syllables. Place the hyphen at the end of the line. Avoid unnecessary division of words.

204. Center the title on the line and capitalize the first word and all other words except articles, short prepositions, and short conjunctions. Use no punctuation mark after the title unless an interrogation point or an exclamation point is needed.

205. Leave a blank line or space between the title and the composition.

206. Follow your teacher's instructions concerning name, date, class, and folding. Perhaps your teacher will ask you to hand in compositions unfolded and to write your name, your

English class, and the date close to the top of the sheet of paper. Leave a space between this heading and the title.

207. If you use more than one sheet of paper, number the pages in the upper right corner.

208. After planning, writing, and revising your composition, copy it neatly without blots, untidy erasures, or canceled or inserted words. To correct a slight error use ink eradicator or erase neatly with a knife or clean ink eraser and write in the correct word or letters.

209. On a test cancel words by drawing a line through them or erasing. Insert words by using a caret and writing the words above the line; as,

enclosing them
Do not cancel words by ~~in~~ parentheses.

Manuscript for Publication

210. Typewrite on one side of the sheet manuscripts submitted for publication. Double space between lines. Use white bond paper of standard business-letter size ($8\frac{1}{2}$ by 11 inches).

211. In the upper left corner of the first page type your name and address.

212. About two inches from the top of the first page center the title typed in capital letters.

213. In the upper right corner number each page.

214. Never roll a manuscript. Fold the upper third down and lower third up and enclose in a large envelope (4 by $9\frac{1}{2}$ inches).

215. Enclose sufficient postage for the return of the manuscript.

216. Keep a carbon copy or your pen-written original. Manuscripts are sometimes lost.

Division of Words

217. The division of words at the ends of lines is undesirable, but often unavoidable. A syllable, a part of a word that can be pronounced separately, always contains a vowel.

218. Never divide a word of one syllable: *hoped, schemed, swarmed, taught, strength.*

219. Avoid any division like *e-vent* and *feather-y*, in which only one letter either precedes or follows the hyphen. Avoid, if possible, the separation of two letters from the rest of the word.

220. Do not divide such short words as *women, water, prayer, and often.*

221. As a rule, divide between the suffix or the prefix and the rest of word: *super-natural, trans-gress, inter-state, business-like.*

222. Divide between the parts of a compound word: *school-master, master-piece.*

223. Usually divide between doubled consonants: *profes-sor, cab-bage, vil-lage.*

Exception. In words like *fall-ing, toss-ing, and pass-able*, follow rule 221 by dividing between the suffix and the letter preceding it.

224. Separate two consonants standing between vowels if the pronunciation permits: *mus-tache, moun-tain, nur-ture, pos-ture.*

225. When the two letters — for example, *sh, th, ng, gn, gh, ph, sc, ck* — have one sound, do not divide them: *ele-phant, assign-ment, Cath-olic, noth-ing.*

226. When, after pronouncing a word, you are in doubt about the syllabication, consult the dictionary.

PRACTICE 74

Which of these words are not divided at the ends of lines? Show how the other words may be divided.

Examples

1. dipped
2. con-junction *or* conjunc-tion
3. thought-less
4. mel-ancholy *or* melan-choly

achieve	calling	consignment	even
against	cashier	diaphragm	fallible
antecedent	cleanness	enormous	given
boat	committee	enterprise	gondola
brought	compartment	equipping	helped

invention	omission	possible	strongest
many	only	principle	structure
million	opinion	rubber	transferred
obey	photograph	singing	which

Legibility

227. Leave a space between words and a double space between sentences.

228. Join the letters of a word.

229. Keep your slant fairly uniform.

230. Don't let the loop of *f*, *g*, *j*, *y*, *q*, *z*, *b*, *h*, *l*, or *k* extend so far as to cut a word in the line above or below.

231. Dot *i* and *j* above the letters and cross *t* with a short, straight line. Make *t* a stroke, not a loop.

232. Form all letters. Distinguish clearly *a* and *o*; *u* and *w*; *h* and *k*; *e* and *i*; *r* and *s*; *u* and *rr*; *u* and *n*; *b* and *l*.

233. Always open *s*, *a*, *o*, *e* and the loops of *l*, *h*, *k*, *b*, and *f*.

234. Close the tops of *a*, *o*, *g*, and *q*.

Not Enough Space between Words and Lines

*trade is carried on the
difference between common, preferred
stocks and bonds. after a course
in economics one is fit better
into the world, as he knows how to avoid*

Better Spacing

*This subject, I feel, will
help me to be more con-
fident in a position than
I would if I had not*

Many Letters Not Formed

have always passed fairly high in this subject with little or no effort due to three and a half years' study in Latin which afforded me a background for English. This term I met

Better

In school this term I have taken up the subject Commercial Law, which I find very interesting. Previously,

PRACTICE 75

1. Which of the following specimens are hard to read? Why? Point out all violations of rules 227-234.

2. Explain briefly and clearly something of interest that you learned yesterday in history, Latin, physics, chemistry, mathematics, or another subject. After writing the explanation, examine your penmanship to see whether it is easy to read. Then copy the composition, applying carefully the eight legibility rules and rules 200-208. Hand in both copies.

3. Practice forming the letters mentioned in the section on legibility.

I

million dollars. Then I think of the millions of people that do not know these facts. If the railroads were to go out of existence so many of millions of people would

2

I have learned many important things this term, but perhaps more important than anything else I have learned how to increase

3

The contents of the letter should arouse the employer's interest and impress him with your worth, and therefore, your value to him. State

4

transaction. When men in business need cash and haven't enough on hand it is quite usual for them to take a note to the bank to be

5

Business English has taught me that securing a job is not going to be an easy affair. There is not a great demand at this time for workers, and one must be above the ordinary to get a good position. There is room in the business world,

Capitalization

DIAGNOSTIC TEST 11 — Capitalization

Copy the following sentences. Capitalize them correctly. If you omit a needed capital or insert a capital that is not needed, the sentence is wrong. (Number of correct sentences = Score)

1. Father and i visited the observatory at the top of the empire state building on thirty-fourth street and fifth avenue, new york.
2. I attended a meeting of the resolutions committee presided over by senator glass of virginia.
3. Before entering thomas jefferson high school last fall, charles attended a high school in st. louis.
4. The state of washington is bounded on the south by oregon and on the west by the pacific ocean.
5. A committee of the house of representatives was ready to report on the work of the league of nations and the world court.
6. The democratic platform aroused the enthusiasm of the south by demanding the "reannexation of texas," and strongly appealed to the north by calling for the "reoccupation of oregon."
7. Texas claimed the rio grande as her western line, while mexico declared it was the nueces river.
8. As soon as this news reached washington, president polk sent his famous message to congress, declaring, "mexico has invaded our territory and shed american blood on american soil."
9. The president and judge wilson spent labor day at the biltmore hotel.
10. Margaret said, "while riding west this summer on the union pacific railroad, i read *my memories of eighty years* by chauncey m. depew."

235. Capitalize proper nouns, proper adjectives, and their abbreviations: *Richard E. Byrd, Joan of Arc, Italian.*

The names of school subjects except languages are common nouns.

geometry, economics, history, chemistry, biology, mathematics

Proper nouns include:

- a. Names of political parties, religious sects, nations, and races:

Democrats, Liberals, Republicans, Christian, Protestant, Church of England, Baptist, Jew, Christian Science, Catholic, Hungarian, Indians

b. Historical events, periods, and documents:

Washington's *Farewell Address*, Middle Ages, Commonwealth, Revolutionary War, Battle of Verdun, Peace of Paris, First Amendment to the Constitution

c. Days of the week, months of the year, and holidays (but not names of seasons):

Sunday, Saturday, January, Fourth of July, Labor Day, Washington's Birthday, summer, spring, winter, autumn, fall, midsummer, midwinter

d. Geographical names and names of buildings:

Mississippi River, Pacific Ocean, Rocky Mountains, Old World, North Pole, Western Hemisphere, Jupiter, Central Park, Fifth Avenue, Thirty-fourth Street, White House, Michigan Boulevard, Empire State Building, Hotel Statler, Lancaster County, Juniata Township, Seventh Ward, Fourth Congressional District, Swiss Republic, Holy Land. (*Missouri river*, *Prospect park*, and *Green mountains* are also correct.)

Do not capitalize words like *state* and *city* when not used as individual names or parts of such names: *republic of Brazil*, *city of Chicago*, *state of Iowa*. In *the Gulf of Mexico*, *Gulf* is capitalized because it is part of the name. *Mexico* is not the name. In *the city of San Francisco*, the name is *San Francisco*.

e. The words *North*, *South*, *East*, *Northwest* when they name particular parts of the country.

He sailed *south* from New York to Cuba.

We motored through the *South* and the *West*.

f. Titles of organizations and institutions:

League of Nations, Epworth League, Harvard Club, Eastern District High School, Union Pacific Railroad, American Book Company, University of Wisconsin, First Baptist Church

High school, *college*, *university*, *society*, *club*, *company*, and *hotel* are common nouns unless clearly individual names or parts of such names:

the high school in Des Moines, the company, the club, the association, the hotel, a college in Pennsylvania

g. Names of governmental bodies and departments:

Congress, Senate, House of Representatives, Parliament, House of Lords, Health Department, Newport Town Council, Education Department, Seventy-fifth Congress, Supreme Court

Note that in capitalizing a compound word the second word is capitalized only if it is a noun or a proper adjective.

Thirty-fifth Street, *The Back-Yard Zoo*, pan-American

Do not capitalize inexact or incomplete names.

state legislature, the board, the council, the department

h. Titles before proper names, titles of the highest governmental officers used without the proper names, and abbreviations for academic degrees:

The President, Postmaster General Farley, Rear Admiral Willard, Major General Brown, King George VI, the King, James Dawson, Ph.D., LL.D.

The President and the Secretary of State welcomed the King and Queen.

Among those present were a general, a doctor, and Professor Johnson.

Capitalize *uncle*, *aunt*, *cousin*, and *grandmother* before proper names.

In Buffalo, Father, Mother, and I visited Aunt Margaret and Uncle Fred.

Mother, *Father*, *Dad*, *Grandfather*, and similar titles without names may be capitalized or begun with small letters.

Have you told Mother and Father the news?

Have you told mother and father the news?

When a pronoun precedes *mother*, *father*, *dad*, or *grandfather*, no capital is used.

My mother and father were born in Sweden.

236. Capitalize the first word of (1) a complete sentence, (2) a quoted sentence, (3) a sentence embodied in another sentence, or (4) a line of poetry.

A police commissioner of New York City said, "Don't run across streets through heavy traffic. The busiest man I know wastes thirty minutes a day; why risk your life to save five seconds crossing a street?"

The question is, Who will be elected?

We look before and after,
And pine for what is not:
Our sincerest laughter
With some pain is fraught;

Our sweetest songs are those that tell of saddest thought.

— PERCY BYSSHE SHELLEY

237. In titles of books, articles, and compositions, capitalize the first word and all others except articles, short prepositions, and short conjunctions.

Have you read *The Light That Failed*, *From the Bottom Up*, or *The Lure of the Labrador Wild*?

238. Capitalize nouns clearly personified.

With Milton, Nature was not his first love.

239. Capitalize names of the Deity and names for the Bible and divisions of the Bible: *the Almighty*, *the Scriptures*, *the Bible*, *the Pentateuch*, *Paul's Epistles*, *Old Testament*, *Psalms*. A pronoun referring to the Supreme Being is capitalized only if the reference otherwise might not be clear.

240. In the salutation of a friendly letter capitalize the first word and all nouns; in the complimentary close capitalize the first word only.

Dear old Dad,
Sincerely yours,

241. Capitalize the pronoun I and the interjection O.

242. Capitalize the first word of each division of a topical outline.

243. Capitalize a word indicating an important division of a book or series of books.

Act I, Vol. IV, Book II, Part VI, No. 7, Chapter VI

If the division is a minor one, do not use the capital.

scene 1, article 2, page 69, line 22, section 3, paragraph 5

PRACTICE 76

Capitalize the following for use within sentences. Give a reason for each capital inserted.

- | | |
|------------------------------------------------------|-----------------------------------------|
| 1. act i, scene 2 | 25. a high school in chicago |
| 2. the age of elizabeth | 26. the house of representatives |
| 3. alexander the great | 27. james beatty, a.m., ph.d. |
| 4. astor hotel | 28. colonel james nubel |
| 5. the thames river | 29. labor day |
| 6. battle of the marne | 30. the macmillan company |
| 7. bible | 31. the middle ages |
| 8. christian | 32. mississippi river |
| 9. a college in michigan | 33. the <i>boston transcript</i> |
| 10. the declaration of independ-
ence | 34. the old world |
| 11. decoration day | 35. the pope |
| 12. vol. iv, book ii, chapter v,
page 16, line 25 | 36. presbyterians |
| 13. english | 37. a high school in virginia |
| 14. un-american | 38. prospect park |
| 15. hamilton college | 39. a trip through the south |
| 16. first methodist church | 40. queen mary |
| 17. fifth avenue | 41. rear admiral willard |
| 18. seventy-fifth congress | 42. republicans and democrats |
| 19. forty-second street | 43. shakespeare's <i>as you like it</i> |
| 20. fourth of july | 44. mathematics and spanish |
| 21. general pershing | 45. summer |
| 22. police department | 46. tenth ward |
| 23. gulf of mexico | 47. third congressional district |
| 24. high school education | 48. tuesday |
| | 49. union league club |
| | 50. vice-president garner |

PRACTICE 77

Capitalize the following. Give the reason in each case.

Tom Eadie

1. On July 6, 1905, tom eadie enlisted in the united states navy, and after four months' training in newport served as a seaman on the alabama.
2. When president theodore roosevelt sent sixteen ships on a world tour, the young sailor had an opportunity to see foreign countries.
3. Sailing through the strait of magellan, the ships went

first to san francisco, then proceeded to honolulu, guam, singapore, naples, gibraltar, and the azores.

4. During his second enlistment eadie was permitted to take diving instruction under jake anderson, a strong dane. 5. From the first, eadie proved skillful and courageous, and under the command of captain hartley of the *falcon* made some exciting dives.

6. When the *S-51* was sunk near block island, eighteen miles south of newport, eadie worked under the direction of captain ernest j. king and lieutenant-commander edward e. ellsberg. 7. For his courageous diving eadie received a citation signed by president coolidge.

8. On december 17, 1927, the *S-4* sank near provincetown, and eadie was sent to help in the salvage. 9. The day before christmas admiral hughes and the secretary of the navy came to provincetown to talk over the problem, and it was decided that the efforts to salvage the submarine would be continued as far into the winter as possible. 10. Before the job was finished, congress voted eadie the medal of honor. 11. On february 23 the president of the united states presented the medal to him at the white house.

MASTERY TEST 11 — Capitalization

Median — 8

Copy the following sentences. Capitalize them correctly. If you omit a needed capital or insert a capital that is not needed, the sentence is wrong. (Number of correct sentences = Score)

1. The statue of liberty, the gift of france to america, stands on bedloe island in new york bay.
2. The parliament of england, consisting of the house of commons and the house of lords, was established over six hundred years ago.
3. Many graduates of central high school enter syracuse university and other colleges.
4. Mount desert island off the coast of maine was discovered in the fall of 1604 by champlain, the french explorer.
5. In 1920 a much-discussed question was, shall the united states enter the league of nations?
6. Francis parkman's travels in the northwest were preparation for writing his fascinating history, *the oregon trail*.
7. The board of education of the city of new york maintains numerous vocational high schools, which train pupils for various trades.

8. In september, 1787, a messenger on horseback took a copy of the constitution from philadelphia to the continental congress in new york.
9. Captain mitchell shouted, "you fellows circle the northern end of slater's ridge and i'll take the southern end."
10. The liberty bell, now in independence hall, philadelphia, cracked when it was rung for the funeral of john marshall, an eminent member of the united states supreme court.

Abbreviations

244. Abbreviations are in bad taste in a letter, composition, or report. *Exceptions* to this rule are: *i.e.*; *e.g.*; *viz.*; *A.D.*; *B.C.*; *C.O.D.*; *Y.M.C.A.*; *Y.W.C.A.*; *St.* (Saint) before a proper name; *Co.* in the names of some firms; some titles (see rule 247); and *A.M.*, *P.M.*, and *No.* with numbers expressed in figures.

(Right) Last Saturday afternoon we motored from Clinton County, Pennsylvania, to Hornell, New York.

(Wrong) Last Sat. P.M. we motored from Clinton Co., Pa., to Hornell, N. Y.

245. Use & only in note-taking and the names of some firms. In the address of a reply to a letter follow the form, *& Co.* or *and Company*, which the firm uses in its letterhead.

(Right) Father is a director and the treasurer of his company.

(Wrong) Father is a director & the treasurer of his co.

246. The abbreviation etc. is rare in good writing. It should be used only to avoid needless repetition.

(Right) The forms *1st*, *2d*, *3d*, *4th*, etc., are not abbreviations.
[Notice the comma after *etc.*]

(Right) Civilization rests on justice, good will, and co-operation.

(Wrong) Civilization rests on justice, good will, etc.

247. Abbreviation of titles is usually poor form. *Exceptions* are: (1) *Mr.*, *Mrs.*, *Messrs.*, and *Dr.* when preceding names; (2) *Esq.*, *D.D.*, *Ph.D.*, *Jr.*, *Sr.*, etc., when following names. Although the abbreviation of *Professor*, *Reverend*, and *Honorable* is permissible, it is better to write the words out.

PRACTICE 78

Rewrite the following, substituting complete words for improper abbreviations and contractions:

1. Prof. Kildair & Dr. Regan will arrive next Tues. on the St. Louis Special, a fast train which gets into the 125th St. Station at 5:45 P.M.
2. The address of the G. & C. Merriam Company is Springfield, Mass. This co. publishes dictionaries.
3. When only four yrs. old, Beethoven had to practice the violin five hrs. a day.
4. The Y.M.C.A. was founded in London, Eng., on June 6, 1844, by twelve young men.
5. I have not rec'd the books & stationery ordered on Aug. 16.
6. Last Sept. Gen. Pearson and Mr. Johnson motored through a No. of states including Minn. & Wis.
7. This A.M. we shall visit the Empire State Bldg. at the corner of Fifth Ave. & Thirty-fourth St.

Writing Numbers

248. Use figures for dates, street numbers, page numbers, and numbers of divisions (parts, chapters, paragraphs, sections, rules) of a book, and for statistics.

(Right) You will find our assignment for November 14 on page 27 of my notebook.

(Right) That plane is not due till 4:15 P.M.

(Right) That plane is not due till four fifteen in the afternoon.

249. Ordinarily spell out numbers that may be expressed in one or two words: *sixty-seven, two hundred, three thousand, fifteen hundred*. Use figures for numbers that require three or more words: 110; 4,216.

Washington, New Jersey, is thirteen miles from Easton and has a population of about four thousand.

Syracuse is 290 miles from New York and has a population of 209,326.

If several numbers are mentioned in a short space, use figures for all.

From July 15 to 22, 1933, Wiley Post made the first solo round-the-world flight, covering an estimated distance of 15,596 miles in 7 days, 18 hours, 49½ minutes.

250. Figures are used (1) for a number of dollars and cents and (2) for a sum in dollars if the number requires three or more words.

My bill was \$2.75.

Our taxes are \$287 a year.

The house will cost four or five thousand dollars.

The price is sixty cents (*or* 60 cents).

251. Avoid beginning a sentence with figures.

(Right) One hundred thirty dollars is available for the purchase of new books.

(Wrong) \$130 is available for the purchase of new books.

Italics

252. To italicize a word in a manuscript draw a straight line under it.

253. In print the titles of newspapers, magazines, pamphlets, and books, and of plays, poems, and musical compositions of book length are usually italicized. In a letter or report they may be enclosed in quotation marks or underscored. If *the* is the first word of the title of a newspaper or magazine, do not capitalize or italicize it.

During the past month I have read the *New York Herald Tribune*, the *Saturday Evening Post*, and *The Light That Failed*.

254. Italicize the names of vessels and aircraft.

The Brownes sailed on the *Queen Elizabeth*.

255. Italicize unnaturalized foreign words and expressions.

Do you prefer an *à-la-carte* or a *table d'hôte* dinner?

256. When a word or a letter is spoken of as a word or a letter, it is ordinarily italicized.

Do you ever misspell *benefit* or *all right*?

Always distinguish between *a* and *o* and *m* and *n*.

SECTION EIGHT

Enunciation and Pronunciation

257. Enunciation is the utterance of elementary sounds. Pronunciation is the act of uttering words with the proper sounds and accent.

Of the speech in this country the *Ladies' Home Journal* says, "The average American is lip-lazy. Thousands of us speak back of our teeth, or through our noses, or behind our lips. We do not open our mouths when we speak; or if we do we yell or scream. A well-modulated voice is the exception; clear enunciation is exceedingly rare."

Of the importance of pronunciation and enunciation Julius Abernethy remarks, "Pronunciation is probably the most neglected subject of education. This is more deplorable since it is by oral rather than by written language that one's culture is commonly judged."

PRACTICE 79

Prepare to report on the enunciation of six persons. Listen to their speech and watch their lips. How many open their lips and speak distinctly?

TEST — Pronunciation

Many pupils can't pronounce difficult words when they look them up in the dictionary. Can you? Pronounce these words:

1. automobile (n.) (ô'tô-mô-bêl'; ô'tô-mô'bîl or ô'tô-mô'bêl)
2. vaudeville (vôd'vîl)
3. auxiliary (ôg-zîl'yâ-rî)
4. inquiry (în-kwîr'î; înk'wî-rî)
5. psychiatrist (sî-kî'ô-trîst; sî'kî-ât'rîst)
6. renaissance (rên'ê-sâns'; rê-nâ'sâns)
7. indefatigable (în'dê-fât'î-gâ-b'l)
8. naïveté (nâ-êv'tâ')
9. despicable (dês'pî-kâ-b'l)
10. inexplicable (în-êks'plî-kâ-b'l)
11. Savonarola (säv'ô-nâ-rô'lâ; It. sâ'vô-nâ-rô'lâ)
12. New Orleans (nû ôr'lê-ânz)
13. Buenos Aires (bwâ'nôs î'râs; bô'nôs âr'êz)

14. Rio de Janeiro (rě'ō dā zhā-nā'rō; *Pg.* rě'ōō thě (dě) zhā-nā'rōō)
15. Roosevelt (rō'zē-vělt *almost* rōz'vēlt)
16. Leningrad (lě'n'ín-grād; *Russ.* lyě'něn-grāt)
17. Les Misérables (lā mē'zā'rā'bl')
18. Himalaya (hī-mā'lā-yá)
19. Versailles (vē'sā'y'; *Angl.* vē-sālz')
20. Jugoslavia (yōō'gō-slā'vī-á)

If you have pronounced the twenty words correctly, you can probably pronounce any word you look up in Webster's *New International Dictionary* or another dictionary using the same system of diacritical marks. And you can pronounce the words in any dictionary by studying the key words printed at the top or the bottom of the page.

258. A vowel is a sound in which the voice is modified, but not obstructed, by the mouth and nasal passages. The passage for the sound is free.

259. A consonant sound is produced when the voice or breath is obstructed by the teeth, lips, tongue, and soft palate. The obstruction may be either a closing of the passage or a narrowing, resulting in rubbing or brushing against the sides.

PRACTICE 80

Which of these represent vowel sounds: *ā, p, b, w, ðð, x, ě, ä, k, l, m, ȝ, r, h, ẽ, sh, oi*? Produce each sound and justify your answer.

Vowels

260. Vowels differ because of movements of the lower jaw, lips, and tongue. If the tip of the tongue is active but only slightly raised, the vowel is called a *low front*; if the tip of the tongue is raised higher, the vowel is a *mid front*; if still higher, a *high front*. When the back of the tongue is raised, the resulting back vowels are likewise *low*, *mid*, and *high*. If neither the front nor the back of the tongue is raised, the vowel is *mixed*.

In the following vowel table the diacritical marks of Webster's *New International Dictionary* are used, and the symbols of the International Phonetic Association are placed in parentheses.

	FRONT	MIXED	BACK	
High	<i>ē</i> (i:) eve <i>ī</i> (ɪ) ill		<i>ōō</i> (u:) pool <i>oo</i> (ʊ) foot	High
Mid	<i>ā</i> (eɪ) ate <i>ē</i> (e) end	<i>ā</i> (a) ask <i>ū</i> (əɪ) urn	<i>ō</i> (oʊ) old <i>ū</i> (ʌ) up <i>ō</i> (ɔ) or	Mid
Low	<i>ā</i> (æ) care <i>ă</i> (æ) add		<i>ō</i> (ɒ) odd <i>ā</i> (ɑ) arm	Low

Vowels Occurring Only in Unaccented Syllables

ē, ō (ɪ, ʊ), event, obey

ă, ā, ē, ō, ū (printed in italics) (ə), final, sofa, recent, control, circus

Diphthongs

ī (aɪ) = *ā* + *ī*, ice, fly

ou (aʊ) = *ā* + *oo*, out, owl

oi (ɔɪ) = *ō* + *ī*, oil, boy

ū (juɪ) = *y* + *ōō*, use, dew

261. In the production of clear vowels both the jaw and the lips are active. If you say *he*, *hair*, *ha*, *haw*, *who* clearly before a mirror, you will notice the jaw dropping from *he* to *ha* and rising from *ha* to *who* and the lips spreading or rounding. The mouth opening for *he* is a long narrow slit; for *who*, a small circle. For *ha* the mouth is wide open. Commonly for low sounds the mouth is wide open; for mid sounds, half or three quarters open; and for high sounds, only slightly open. For the production of *ōō*, *oo*, *ō*, *ō*, and *ō* the lips are rounded.

PRACTICE 8i

Produce correctly every vowel and diphthong sound alone and in a word. See the preceding lists.

Two Classifications of Consonants

262. One classification of consonants is according to the stuff of which they are made. The vocal cords vibrate in the production of the voiced consonants but are at rest for the breath sounds. The breath consonants are p, t, k, f, s,

h, th, and sh. Your fingers will remember this classification for you. Place the thumb and fingers upon the throat just above the collar. Then test the consonant sounds.

PRACTICE 82

1. Produce the voiced consonants.
2. Produce the breath consonants.

263. Consonants are classified also according to the place of articulation — the point at which the lips, tongue, teeth, and soft palate obstruct the voice or breath.

Lip sounds — *p, b, m, w*

Lips-teeth — *f, v*

Tongue-front-palate — *t, d, n, s, z, l, r*

Tongue-mid-palate — *sh, zh, y*

Tongue-back-palate — *k, g, ng*

The International Phonetic Association symbol for a consonant is usually the letter. The exceptions are: *th* (θ), thin; *th* (δ), then; *sh* (ʃ), ship; *zh* (ʒ), azure; *y* (j), yet; *ng* (η), long.

PRACTICE 83

Practice the vowel and the consonant sounds alone and in words until you know them. Then pronounce again the twenty marked words in the test at the beginning of the chapter.

How to Correct Mistakes

264. To improve your enunciation and pronunciation, practice until the correct sound or pronunciation is a firmly fixed habit. You have mastered a sound or word if you utter it correctly when your attention is on what you say, not how you say it.

Consonant Errors

265. Wh = h + w. Don't omit the h. Pronounce *why*, *when*, *where*, and *which* as if they were spelled *hw y*, *hwen*, *hwere*, *hwich*.

Distinction Exercise

whale — wail	what — watt
which — witch	white — wight
Whittier — wittier	where — wear
whether — weather	why — y
wheel — weal	while — wile

Practice Sentences

1. We wonder whether whales are whimsical.
2. Why does Walter whistle while he waits?
3. What whim led White to whistle near the wharf where a whale might whirl or wheel?

266. N is carelessly substituted for ng (ŋ). Some foreigners learning English change ng (ŋ) to ngg (ŋg) or to ngk (ŋk). The *g* or *k* is an explosion of voice or breath after the sound is complete. In a word like *sing* stop the voice before dropping the tongue.

Distinction Exercise

finger — singer	jumping — jump in
longer — longing	running — run in
stronger — stringing	coughing — coffin
bank — bang	banquet — banging
English — clangor	linger — ringer

Practice Sentences

1. Everyone jumped aside as the rearing, plunging horse dashed by, dragging the driver, who was still clinging to the reins.
2. Amid the banging and clanging of bells the boy kept clinging to the swinging rope.

267. D and t are sometimes substituted for th (ð) and th (θ). Place the tongue against the upper teeth, not against the upper gum.

Practice Sentences

1. They thought that the man who came to their house saw them do this.
2. Thence through the dense woods they went this day.

268. The sound of *s* is sometimes hissed. If the tongue is kept back so that the tip does not touch the teeth, it is impossible to hiss the sound.

Practice Sentence

Amidst the mists and coldest frosts,
With stoutest wrists and loudest boasts,
He thrusts his fists against the posts,
And still insists he sees the ghosts.

269. Avoid interchanging voice and breath consonants. *T* and *d* are made by the same action of the articulatory organs. They differ only in the stuff of which they are made: *t*, breath; *d*, voice. Place the thumb and finger on the throat just above the collar (the Adam's apple, voice box, or larynx). Pronounce the breath sounds *s*, *f*, and *sh*, and the voice sounds *z*, *v*, and *zh*. Notice the vibration when the voice sounds are produced. Most frequently the breath sound is substituted for the voice sound, but occasionally the opposite mistake is heard. Practice the voice sounds *d*, *b*, *v*, *z*, *g*, *j*, *th*, and *zh*.

In each of the following words is the breath sound or the voice sound correct?

t-d — little, partner
p-b — potatoes, principal
f-v — revive, relative
s-z — persist, because

k-g — recognize
ch-j — pillage, college
th- th — with, thither
sh-zh — version, adhesion

Distinction Exercise

half — have
sown — zone
assure — azure
ceases — seizes
mouth — mouths

pitching — pigeon
match — Madge
census — senses
thistle — this
etching — edging

Practice Sentences

1. Because our ninety friends and relatives in the village have revived their courage, they will resist the Zulus.
2. Peg's pug dug for bones by the dock.
3. He gazed and gazed at the buildings of the college ablaze with light.

Vowel Errors

270. An error results from letting the point of the tongue glide to the front palate and produce an extra sound at the end of words like saw, idea, and fellow. To prevent this parasitic r, hold the tongue firm — that is, keep the tongue behind the lower teeth on the vowel sound. Use a mirror for this correction.

Distinction Exercise

yellow — yell ^{er}	comma — com ^{er}
fellow — fell ^{er}	saw I — so ^{re} eye
awe — o ^{re}	raw — ro ^{ar}
law — lo ^{re}	draw — draw ^{er}
saw — so ^{re}	flaw — flo ^{or}

Practice Sentences

1. Amanda sleeps on a narrow pillow near the window.
2. That fellow didn't use a comma in his composition.
3. In Utica, Martha and Anna read the extra, saw the society drama, and drank sarsaparilla and vanilla soda.

271. Town is often incorrectly pronounced tāōon instead of tāoon; now, nāōō instead of nāoo. Don't nasalize this sound. Open the mouth wide for the sound ā and let it come out through the mouth.

Practice Sentences

1. Without a sound the scout went around the house for the pound of powder.
2. Without doubt the count will send the announcement down to the town.
3. How do you know that *house*, *mound*, and *sound* are nouns?

Accent

272. Accent is special stress put on a syllable in pronouncing it. The Webster dictionaries indicate the heavy stress of a primary accent by placing (') after a syllable and the lighter stress of a secondary accent by (') — for example, *contradiction*

= kŏn'tră·dik'shŭn. The Funk and Wagnalls dictionaries use two parallel marks for the secondary accent ('').

The following lists of words are often mispronounced because the wrong syllable is accented. Pronounce each one several times and use it correctly in a sentence. Have your teacher and your classmates listen for errors.

Shifting Accent

Very often when you encounter a word like *convict*, you can tell only by the context where the accent should be placed. Ordinarily if such a word is used as a noun or an adjective, the accent falls on the first syllable; if it is used as a verb, the accent falls on the second syllable.

Example

Jean Valjean was a *con'vict*. [*Con'vict* is a noun.]

Devil's Island is a notorious *con'vict* camp. [*Con'vict* is an adjective.]

You cannot *convict'* a person without hearing the evidence against him.

[*Convict'* is a verb.]

NOUN OR ADJECTIVE	VERB	NOUN OR ADJECTIVE	VERB
ab'sent	absent'	ex'tract	extract'
ab'stract	abstract'	fer'ment	ferment'
at'tribute	attrib'ute	fre'quent	frequent'
com'press	compress'	im'print	imprint'
con'duct	conduct'	in'crease	increase'
con'flict	conflict'	in'sert	insert'
con'sole	console'	in'sult	insult'
con'sort	consort'	ob'ject	object'
con'test	contest'	pre'fix	prefix'
con'trast	contrast'	pro'duce	produce'
con'vert	convert'	prog'ress	progress'
con'vict	convict'	pro'test	protest'
con'voy	convoy'	reb'el	rebel'
di'gest	digest'	rec'ord	record'
dis'course	discourse'	sub'ject	subject'
en'trance	entrance'	tor'ment	torment'
es'cort	escort'	trans'fer	transfer'
es'say	essay'	trans'port	transport'

There are, of course, many exceptions, such as *capture*, *con-sent*, *defeat*, *envy*, and *model*.

Practice Sentences

1. This digest of magazine articles extracts and compresses the best subject matter of each article.
2. He protested that abstract terms torment him and that their object is to produce conflict and impede progress.
3. Shall I rebel and contest this action, or would such conduct be an insult?
4. At the entrance to the harbor the convoy was met by a fleet of transport boats and escorted to the pier.
5. After I had conversed with him, I could not attribute his conduct merely to a contrast in point of view.

Accent the First Syllable

abject	combatant	guardian	mischievous
absolute	comparable	hospitable	orchestra
admirable	compromise	impious	paraffin
adversary	contrary	impotent	positively
affluence	desultory	industry	precedent (n.)
alias	devastate	infamous	preferable
antiquated	dirigible	influence	prevalent
applicable	disputant	integral	reputable
autopsy	elevated	interesting	requisite
bayonet	equipage	intricate	respite
brigand	equitable	inventory	syringe
casualty	formidable	Iowa	theater
cemetery	gelatin	lamentable	traverse
cerebrum	Genoa	legislature	trespass
champion	genuine	maintenance	vehement
chastisement	gondola	memorable	vehicle

Accent the Second Syllable

address (v.)	distribute	incomparable	opponent
albumen	eject	incongruous	precedence
ancestral	entice	inevitable	relapse
aspirant (n.)	estate	inexorable	remonstrate
autumnal	excess	inhospitable	robust
calliope	exponent	inimical	scenario
Carnegie	financial	irreparable	superfluous
coincidence	grimace	irrevocable	telegraphy
condolence	horizon	municipal	umbrella
coquette	hyperbole	museum	unanimous
discharge	idea	narrator	usurp

Practice Sentences

1. The brigand steered the gondola past an interesting section of Genoa comparable to nothing I could recall having seen before.
2. By his infamous action the impious combatant almost overthrew the champion.
3. A deluge forced him to take refuge in an antiquated ancestral home without heeding the trespass notice of its inhospitable owners.
4. Our opponents are doing irreparable damage to reputable financial companies and to industry in general.
5. With a grimace he scanned the horizon, calling in impotent rage for some equipage by which to traverse the desert.

PRACTICE 84

Write three or more sentences like the preceding, in each of which a number of the words on the accent lists are used. In class exchange papers in groups and read each other's sentences.

Unstressed Syllables

273. In good speech and reading an unstressed first syllable is subordinated to the accented syllable or syllables in the same word. But to omit entirely the unstressed syllable is an indication of slovenly speech. Examples of this careless error are *d'gree* for *degree* and *b'lieve* for *believe*.

about	because	desert	engage
affect	before	despair	escape
afraid	begin	disease	perform
agree	debate	dispatch	perhaps
allow	decide	effect	police
applaud	defer	efficient	prefer
arrest	describe	eleven	surround

274. Articles (a, an); prepositions like at, from, to, on; auxiliary verbs like am, are, has, is; conjunctions like and, but, or; and pronouns like he, him, her, your may receive heavy stress or almost no stress at all, depending on the sense in which they are used. The stressed form, pronounced with the full vowel sound, is usually used when the word stands alone in a sentence: "The preposition *to* (tōō) takes an object."

The unstressed form is used ordinarily when the word is part of a phrase, clause, or sentence: "I'd like to (tŭ) go." The use of the stressed form where the unstressed form is expected makes speech sound unnatural and affected. In speech which is easy to hear and understand, all words, whether stressed or unstressed, are distinctly enunciated.

Stressed and Unstressed Forms

<i>Spelling</i>	<i>Stressed Form</i>	<i>Unstressed Form</i>
at ăt:	I was stared at.	ăt: He is not at home.
be bē:	Who can it be?	bē,
for fôr:	Who is that for?	bi: I can't be there.
her hûr:	I know her, not him.	fēr: Is that for me?
		hēr: Her dress is attractive.
his hîz:	Is that ball yours or his?	ēr: I met her at the game.
		îz: Have you met his friends?
them thēm:	I saw them but didn't see you.	thēm,
		th'm: I met them last summer.
was wôz:	Who do you think it was?	wûz: I was in a hurry.

Sounds Added or Omitted

275. The mispronunciation of the following words may be due to careless reading or to a tongue that lazily omits or incorrectly inserts a sound or syllable. Test your eyes and tongue on these lists. Pronounce each word exactly as it is written. Do not add a sound or syllable.

across	casualty	enthusiasm	overalls
alarm	chasm	film	overwhelm
athlete	close (adj.)	grievance	prairie
athletics	column	height	remembrance
attached	disastrous	helm	statistics
barbarous	drawing	lightning	suffrage
burglar	drowned	mischievous	twice
burst	elm	once	umbrella

Pronounce distinctly the letters or syllables in bold type.

acts	eighths (<i>āt</i> -ths)	lists	prints
arctic	eleventh	mints	probably
arithmetic	examination	mystery	recognize
armament	facts	naturally	regular
asparagus	February	next	rejects
authoritatively	friendship	nominative	separate
awkward	gentleman	occasionally	shiftless
children	geography	participle	slept
comparatively	geometry	particularly	suppose
competent	government	poem	tempts
considerable	huge	poet	texts
crept	interrupt	poetry	told
cruel	jewel	policeman	tract
distinctly	kept	political	trusts
district	laboratory	popular	twelfths

Practice Sentences

1. If the government rejects the plans for the burglar alarm, it cannot be used on public buildings.
2. In his February column this journalist calls to remembrance his early interest in umbrellas, overalls, and mints.
3. Neither geometry nor geography tempts these mischievous children, who prefer athletics under the elms.
4. Occasionally a mystery baffles these competent district policemen.
5. Asparagus was next served to the athletes.

Silent Letters

276. Many foreign languages have contributed to the English language as we speak it today. In the process of development, however, letters and sounds that are retained in spelling are very often dropped in pronunciation. Here is a list of such words. The letters in *italics> should remain silent when you pronounce the word.*

apostle	Esther	hasten	shepherd
balk	exhaust	listen	silhouette
chasten	fasten	often	soften
corps	gingham	parliament	subtle
cupboard	glisten	raspberry	virtual
epistle	handkerchief	schism	viscount

Foreign Words and Phrases

277. In newspapers, magazines, and books, on the radio, and even on menus you will find foreign names, words, and expressions many of which retain their original pronunciation. Pronounce the following words and expressions. What do they mean?

à la carte (ä lä kärt'; ä lä)	filet mignon (mē'nyón'; E. fē-lä'; fē'lä)
à propos (äp'rō-pō')	finale (fē-nä'lä; -lè)
au gratin (ō' grä'tän')	finesse (fī-nēs')
beige (bāzh)	finis (fī'nīs)
bona fide (bō'nä fī'dē)	fricassee (frīk'ä-sē')
bon voyage (bôn vwä'yāzh')	hors d'oeuvre (ōr' dü'vr')
camouflage (n.) (kām'ōō-flāzh)	Il Duce (ēl dōō'chä)
canapé (kä'nä'pä')	intermezzo (in'tēr-méd'zō)
carte blanche (kärt' blānsh')	jabot (zhä'bō')
chaperon (shäp'ēr-ōn)	lingerie (län'zh'rē'; län'zhē-rē)
chartreuse (shär-trüz')	mousse (mōōs)
chef (shēf)	nom de plume (nöm' dē plōōm'; F. nōn' dē plüm')
cuisine (kwē-zēn')	précis (prä-sē'; prä'sē)
debut (dä-bü'; dē-bü')	rendezvous (rän'dē-vōō; rēn'-)
debutante (dēb'ü-tānt')	repertoire (rēp'ēr-twär; -twór)
éclair (ä-klä'r')	résumé (rä'zū-mä')
elite (ä-lēt')	sauté (sō-tä')
encore (n.) (äng'kōr; -kōr)	scherzo (skēr'tsō)
ensemble (än'sōm'b'l; än'sōm'b'l; F. än'sän'bl')	sobriquet (sō'bri-kä)
entree (än'trä; F. än'trä')	soufflé (sōō'flä'; sōō'flä)
faux pas (fō pä')	table d'hôte (tä'blē dōt'; tä'b'l)
fete (fät)	

Proper Names

America (ä-mēr'ī-kä)	Chopin (shō'pän')
Amherst (äm'erst)	Coleridge (kōl'rīj)
Arab (är'äb)	Concord (kōng'kōrd)
Boston (bōs'tūn)	Crichton (kri'tūn)
Bowdoin (bō'd'n)	Danish (dän'ish)
Brontë (brōn'tī)	Danzig (dän'tsīk)
Butte (büt)	Deborah (dēb'ō-rä)
Cairo (Egypt) (kī'rō)	Dvořák (dvōr'zhäk)
Ceylon (sē-lōn')	Edinburgh (Scotland) (ēd'in-bū-rä)
Chaucer (chō'sēr)	English (īng'glīsh)
Cheyenne (shē-ēn')	Fascist (fāsh'ist; fās'-)

February (fěb'rōō-ēr'ī)	De' Medici (dā mēd'ē-chē)
Foch (fōsh)	Mussolini (mōōs'sō-lē'nē)
France (frāns)	New Jersey (nū jūr'zī)
Galsworthy (gólz'wūr'thī)	Paderewski (pá'dē-rěf'skē; -rēs'kē)
Geoffrey (jěf'rī)	Palestine (pāl'ēs-tīn)
Ghent (gěnt)	Penelope (pē-něl'ō-pē)
Gloucester (glōs'tēr)	Saint Helena (sānt hē-lē'nā)
Goethe (gū'tē)	San Jose (sān hō-sā')
Hades (hā'dēz)	Santiago (sān'tē-ā'gō)
Hawaii (hā-wī'ē)	Schenectady (skē-něk'tā-dī)
Haydn (hād'n; Ger. hīd'n)	Sioux (sōō)
Hoboken (hō'bō-kēn)	Spokane (spō-kān')
January (jān'ū-ēr'ī)	Stalin (stā'lēn)
Leicester (lē's'tēr)	Tennessee (tēn'ē-sē)
Lenin (lē'nīn; Russ. lyě'nēn)	Tuesday (tūz'dī)
Mackinac (māk'ī-nō)	United States (ū-nīt'əd stāts)
Magna Charta (māg'nā kārtā)	Wichita (wīch'ī-tō)
Marseillaise (mār'sē-lāz'; F. mār'-sē'yāz')	Worcester (wōōs'tēr)
Maugham (móm)	Yosemite (yō-sēm'ī-tē)
	Zeus (zūs; zōōs)

Practice Sentences

1. In the debutante shop Joyce bought a white organdy blouse with a jabot, and in the lingerie department a satin house coat.
2. At the time of his musical debut, Carl's repertoire included selections by Chopin, Liszt, and Paderewski.
3. The orchestra played the intermezzo from *Faust*, a scherzo I didn't recognize, and the finale from a Haydn symphony.
4. A nom de plume is a false name assumed by an author, but a sobriquet is merely a nickname.
5. Our chaperon, who wore a beige and chartreuse gown, preferred to order an à-la-carte dinner — an entree, filet mignon, and tomato soufflé au gratin.
6. At the concert last night the string ensemble was particularly effective in the rendering of Dvořák's *From the New World*, and the audience demanded an encore.
7. Is there any difference between a précis and a résumé?
8. This restaurant has an excellent chef, and its cuisine — particularly its canapés, lobster sauté, and mousse — is justly famous.
9. Marshal Foch did not take part in the Versailles conference.
10. At Amherst and Bowdoin my brothers studied Geoffrey Chaucer, Charlotte Brontë, Coleridge, Galsworthy, and Maugham.

Miscellaneous

- abhor (ăb-hôr')
 accessory (ăk-sēs'ô-rî)
 accompaniment (ă-kŭm'pă-nî-měnt)
 adhesion (ăd-hē'zhŭn)
 alumnae (ă-lŭm'nē)
 alumni (ă-lŭm'nî)
 appendicitis (ă-pĕn'dî-sî'tîs)
 archives (ăr'kîvz)
 audacious (ô-dă'shŭs)
 autobiographic (ô'tô-bî'ô-grăf'îk)
 aviation (ă-vî-ă'shŭn)
 bacillus (bă-sîl'ŭs)
 barbarian (băr-băr'î-ăn)
 biennial (bî-ĕn'î-ăl)
 bituminous (bî-tŭ'mĭ-nŭs)
 blithe (bliθ)
 caramel (kăr'ă-mĕl)
 chore (chôr)
 clique (klĕk)
 column (kôl'ŭm)
 comptroller (kôn-trôl'ēr)
 corps (kôr)
 coupon (kôo'pôn)
 cowardice (kou'ēr-dîs)
 diffuse (*adj.*) (dî-fŭs')
 docility (dô-sîl'î-tî)
 drought (drou't)
 err (ĕr)
 forbade (fôr-băd')
 genuine (jĕn'ŭ-în)
 glisten (glîs'n)
 gratis (gră'tîs)
 hexameter (hĕks-ăm'ĕ-tēr)
 hypocritical (hîp'ô-krit'î-kăl)
 immediately (î-mĕ'dî-ĭt-î)
 incorrigible (în-kôr'î-jĭ-b'l)
 insane (în-săn')
 intrinsic (în-trîn'sîk)
 irrelevant (îr-rĕl'ĕ-vănt)
 irrevocable (î-rĕv'ô-kă-b'l)
 licorice (lîk'ô-rîs)
 lief (lēf)
 magnanimity (măg'nă-nîm'î-tî)
 malignant (mă-lîg'nănt)
 mirage (mî-răzh')
 naïve (nă-ĕv')
 parliament (păr'lĭ-mĕnt)
 perspiration (pŭr'spĭ-ră'shŭn)
 physicist (fiz'î-sîst)
 propaganda (prôp'ă-găn'dă)
 quay (kē)
 radiator (ră'dî-ă'tēr)
 recognition (rĕk'ôg-nîsh'ŭn)
 regime (ră-zhĕm')
 repartee (rĕp'ēr-tēr)
 reptile (rĕp'tîl)
 sanguine (săng'gwĭn)
 satiate (să'shî-ăt)
 scintillate (sĭn'tî-lăt)
 sphere (sfēr)
 statistician (stăt'îs-tîsh'ăn)
 status (stă'tŭs)
 substratum (sŭb-stră'tŭm)
 subtle (sŭt'l)
 ultimatum (ŭl'tĭ-mă'tŭm)
 usurp (ŭ-zŭrp')
 vagrant (vă'grănt)
 vanquish (văng'kwîsh)

SECTION NINE

Spelling

How to Learn to Spell

278. A good business house does not send out letters with misspelled words. Rarely does one find a misspelled word in a book, a magazine, or a first-class newspaper. In a letter or report a misspelled word is the mistake quickest noticed and is set down as a sign of ignorance or carelessness. By the following method learn to spell correctly every word you write.

1. Master the following lists made up of common words frequently misspelled.

2. Keep a list of the words you misspell in compositions, letters, tests, and spelling exercises. The list of words you misspell in your writing you will find surprisingly short — perhaps not more than twenty-five words long, probably not more than a hundred.

3. Break the habit of guessing at the spelling of words and form the habit of looking up a word in the dictionary unless you KNOW that your spelling is correct.

4. Search for spelling errors after writing the first draft of a letter or composition, and correct them. Because spelling is largely a matter of visual memory, notice carefully the way words look and turn to your dictionary if a word you write doesn't look right.

Pages 649-657 are chiefly a review of the spelling in *English in Action*, Book One.

Ten Hardest Words

279. The ten words most frequently misspelled by high school students are:

too	believe	their	committee	pleasant
its	together	principal	therefore	separate

Do you ALWAYS spell these words correctly in your writing?

Twenty Hard Words

night	meant	there	occurred
anything	grammar	until	acquaintance
anyone	received	benefit	possessive
everything	business	dependent	immediately
writing	necessary	independent	all right

Plurals

280. Nouns ending in a consonant add es to form the plural when the plural has an extra syllable; when the plural has no extra syllable, they add only s: *church, churches; Burns, Burnses; lad, lads; Rogers, Rogerses; class, classes.*

281. Words like leaf, thief, and self form the plural in ves: *leaves, thieves, ourselves.* Some words ending in f form the plural in fs: *beliefs, chiefs, griefs, proofs, roofs, handkerchiefs.*

282. Five frequently used words ending in o add es to form the plural.

heroes mosquitoes Negroes potatoes tomatoes

The plurals of five common words end in os: *autos, radios, pianos, solos, sopranos.* A few plurals may be written oes or os: *zero (zeros or zeroes), calico, volcano, portico.*

283. Nouns ending in y preceded by a consonant change y to i and add es: *fly, flies; lady, ladies; enemy, enemies; company, companies; city, cities.*

Exceptions occur —

1. In proper names: *Marys, Murphys, Henrys.*
2. In *dry* and *stand-bys*.

Nouns ending in y preceded by a vowel add s regularly: *turkey, turkeys; journey, journeys; monkey, monkeys; attorney, attorneys.*

284. A few nouns add en or change the vowel: *child, children; tooth, teeth; woman, women; policeman, policemen.*

285. Many words retain their foreign plurals: *alumna (feminine), alumnae; alumnus (masculine), alumni; datum, data; crisis, crises; basis, bases; series, series; species, species; maximum, maxima; bacillus, bacilli.*

286. The plurals of letters, figures, and signs are formed by adding 's.

His 6's look like O's and his n's like u's.

PRACTICE 85

Write the singular and the plural of the following thirty words: *auto, catalog, brief, child, church, Clancy, dress, dry, hero, Jones, mass, monkey, policeman, radio, series, tooth, piano, volcano, wife, woman, roof, donkey, alumnus, solo, spy, chimney, prophecy, opportunity, battery, burglary.*

Possessives

287. The possessive case of a noun always has an apostrophe; the possessive case of a personal pronoun never has an apostrophe. Review the formation of the possessive on page 582.

SINGULAR	POSSESSIVE SINGULAR	PLURAL	POSSESSIVE PLURAL
Burns	Burns's	Burnses	Burnses'
donkey	donkey's	donkeys	donkeys'
one	one's	ones	ones'
woman	woman's	women	women's
it	its	they	their, theirs

PRACTICE 86

Write the singular, the possessive singular, the plural, and the possessive plural of the following words: *attorney, boy, child, country, Dickens, enemy, fox, Jones, lady, man, mouse, Murphy, policeman, teacher, turkey, week, woman, year.*

Frequently Used Contractions

aren't	hasn't	mustn't	weren't
can't	haven't	o'clock	we've
couldn't	I'll	she's	won't
didn't	I'm	shouldn't	wouldn't
doesn't	isn't	that's	you'll
don't	it's	there's	you're
hadn't	I've	wasn't	you've

Capitals

288. Always capitalize Latin, English, French, German, and Spanish. Do not capitalize algebra, geometry, history, music, biology, civics, typewriting, and drawing.

American
biology

chemistry
Christian

English
French

Italian
Latin

el

angel

level

nickel

squirrel

289. Three past tenses end in aid: laid, paid, said. Other ay verbs are regular: delayed, played, stayed.

o

forty

lose (verb)

move

prove

whose

ai

again
against

captain
certain

Britain
maintain

villain
mountain

ei and ie

290. Put i before e

Except after c

Or when sounded like a

As in neighbor and weigh.

Exceptions. Weird, foreigner, seize, neither, leisure, height. (The weird foreigner seizes neither leisure nor sport at its height.)

belief
believe
cashier
ceiling
deceive

foreigner
handkerchief
leisure
mischievous
niece

perceive
piece (of paper)
receipt
receive
relief

seize
siege
veil
weird
wield

Compounds

291. Use the hyphen in compound numbers from twenty-one to ninety-nine: *forty-four, ninety-eight*.

292. Hyphenate an adjective made up of two or more words if it precedes the noun modified: *so-called hero, two-year-old girl, his happy-go-lucky friend*. Do not join an adverb in *ly* to an adjective or participle: *carefully built house*.

good-natured (boy)
first-class (shop)
five-quart (bucket)
near-by (house)
poverty-stricken (family)

six-cylinder (auto)
two-family (house)
up-to-date (clothes)
year-old (car)
old-fashioned (radio)

No simple rules will tell when to use the hyphen, when to write the words solid, and when to write them separate. Although the hyphen is often required, the tendency is to write words solid without it. Hence a useful rule is, "When in doubt, write solid." A better rule, however, is, "When in doubt, consult the dictionary."

293. Write solid these points of the compass: *northeast, southeast, northwest, southwest*.

294. Write solid the following compound pronouns: *one-self, himself, themselves, ourselves*.

295. Write solid words formed by combining any, every, some, and no with body, thing, and where: *anybody, nobody, everybody, somebody, anything, anywhere*.

296. Write these words solid — that is, without a hyphen or a space:

anyone
everyone
someone
altogether
basketball
blackberries
bookkeeper
classroom

copyright
downstairs
forehead
foresee
heretofore
homework
indoors
nevertheless

northeast
nowadays
oneself
outdoors
roommate
schoolboy
semicolon
snowstorm

something
sometimes
southwest
therefore
throughout
typewriting
typewritten
upstairs

297. Place a hyphen after the prefix self: *self-respect, self-evident, self-addressed, self-explanatory*.

298. A hyphen is always used when the prefix is attached to a proper noun or an unusual word: *un-Christian*, *pro-British*.

ex-president un-American sight-seeing good-bye or good-by

299. Write separate —

all right in spite of no one parcel post per cent

Hard Spots

The hard spot in each word is in boldface type.

abundant	curiosity	intimate	quantity
acquainted	defense	lieutenant	quartet
annual	definite	literature	relative
apartment	descend	magnificent	response
apologize	determined	medal	restaurant
apology	difference	minute	sacrifice
appreciation	difficulties	mortgage	sandwich
assistant	discipline	muscle	schedule
attitude	disgusted	museum	semester
authority	duplicate	mystery	sense
awkward	endeavor	necessity	similar
banana	expense	nominative	spirits
basis	extension	offense	stenographer
beautiful	gasoline	opponent	stretch
cycle	genius	opportunity	successful
casual	gentlemen	original	surprise
capacity	gingham	partial	suspense
ceasing	grateful	pastime	sympathy
chosen	ignorance	permanent	temporary
ches	imagine	pneumonia	thermometer
chime	imitate	possess	thorough
commercial	imitation	possession	virtue
science	innocent	prior	wonderful
control	inquiry	privilege	wretched
convenience	interfere	pursue	written

Final y

300. Y preceded by a consonant becomes i before a suffix:
tries, tried; city, cities.

Exceptions occur —

1. Before *ing* and *ish* to avoid double *i*: *flying, babyish.*
2. In proper names: *Henrys, Kellys.*
3. In derivatives of adjectives of one syllable: *shyness, drys, stand-bys, dryly.* (Notice, however, the forms *drier, driest.*)

PRACTICE 87

1. Change each adjective to a noun by adding *ness*: *busy, worldly, cozy, dry, shy, heavy, friendly, dreary.*
2. Write the third person singular of the present indicative and of the past indicative of each of these verbs (*cry, he cries, he cried*): *try, apply, defy, fry, marry, bury, satisfy, supply, deny, carry.*

accompanied	hastily	modifying	replying
applies	heartily	monkeys	satisfactorily
burglaries	hurrying	Murphys	satisfying
business	journeys	necessarily	specified
chimneys	kindliness	opportunities	spies
cries	likelihood	ordinarily	studying
families	loneliness	prophecies	supplies
flies	modifier	readily	tries
happiness	modifies	replies	turkeys

Final e

301. Final silent e is usually dropped before a suffix beginning with a vowel and kept before a suffix beginning with a consonant. (This rule applies to more than two thousand words.)

- hop(e) + ing = hoping (*Ing* begins with a vowel.)
 us(e) + age = usage (*Age* begins with a vowel.)
 imagin(e) + ary = imaginary (*Ary* begins with a vowel.)
 approv(e) + al = approval (*Al* begins with a vowel.)
 nine + teen = nineteen (*Teen* begins with a consonant.)
 safe + ty = safety (*Ty* begins with a consonant.)

PRACTICE 88

Add *ing* to each of the words in the following list:

dine	write	arrange	oblige
shine	like	advertise	encourage
use	take	complete	suppose

come	lose	receive	produce
hope	owe	pursue	continue
have	choose	advise	separate
move	argue	enclose	acknowledge

Words ending in *ie* drop the *e* and change the *i* to *y* before *ing* to avoid two successive *i*'s: *tie, tying; lie, lying; die, dying*.

Adding able

desir~~e~~ + able = desirable
 lov~~e~~ + able = lovable
 mov~~e~~ + able = movable
 sal~~e~~ + able = salable

PRACTICE 89

Form adjectives by adding *able* to these words: *like, use, believe, excuse, desire, move, value, imagine, admire, advise*.

Adding ful and ly

302. No adjectives end in full.

use + ful = useful sincere + ly = sincerely
 care + ful = careful mere + ly = merely

PRACTICE 90

1. Form adjectives by adding *ful* to these nouns: *grace, shame, revenge, care, use, force, hope, peace*.
2. Add *ly* to each of these words: *severe, scarce, sincere, sure, bare, fine, like, immense, entire, extreme, fortunate, complete, accurate, immediate, lone, love, late, affectionate, absolute, approximate, awful, positive, rare*.

Adding ment and ty

advertise + ment = advertisement
 amuse + ment = amusement
 arrange + ment = arrangement
 encourage + ment = encouragement
 excite + ment = excitement
 require + ment = requirement
 nine + ty = ninety
 safe + ty = safety

Fourteen *exceptions* to the rule about final *e* are —

dying	duly	argument	mileage
lying	truly	judgment	canoeing
tying	awful	acknowledgment	
wholly	changeable	ninth	

PRACTICE 91

Write sentences for these words frequently misspelled by graduates of senior high schools. You may put two of the words in one sentence.

losing	scarcely	completely	desirable
tasting	likely	immediately	valuable
hoping	merely	truly	argument
coming	entirely	safety	amusement
using	extremely	ninety	achievement
pursuing	severely	useful	arrangement

Doubling Final Consonants

303. A monosyllable or a word accented on the last syllable, if it ends in one consonant preceded by one vowel, doubles the final consonant before a vowel suffix: *begin, beginning; drop, dropped, dropping*. (This rule applies to over three thousand words.)

Exceptions. Words, like *pref'erence* from *prefer'* and *ref'erence* from *refer'*, in which the accent is shifted to the first syllable.

Notice that this rule applies only if —

1. The primary word ends in one consonant.
2. The final consonant is preceded by one vowel.
3. The primary word is a monosyllable or has the accent on the last syllable.

PRACTICE 92

Form the present participle and the past tense of the twenty-five words in the following list beginning with *defer*, and explain in each case why the rule applies or does not apply:

Examples

1. *admit, admitting, admitted* (The rule applies, because *admit* ends in one consonant *t* preceded by one vowel *i*, and is accented on the last syllable.)

2. *plane, planing, planed* (The rule does not apply, because *plane* ends in a vowel.)
3. *plan, planning, planned* (The rule applies, because *plan* ends in one consonant *n*, preceded by one vowel *a*, and is a monosyllable.)
4. *help, helping, helped* (The rule does not apply, because *help* ends in two consonants.)
5. *line, lining, lined* (The rule does not apply, because *line* ends in a vowel.)
6. *enter, entering, entered* (The rule does not apply, because the accent in *enter* is not on the last syllable.)

defer, differ, limit, labor, open, trace, regret, admit, dine, din, hope, hop, shine, shin, fit, pain, bar, bare, beg, whip, wipe, permit, cancel, ship, infer.

PRACTICE 93

Be ready to spell the following words and to explain in each case why the rule does or does not apply:

beginning	digging	offered	referred
benefited	dropped	omitted	referring
biggest	equipped	omitting	remittance
committed	excellent	preferable	running
committee	interfering	preferred	stopped
committing	occurred	putting	stopping
compelled	occurrence	rebellion	swimming
controlled	occurring	reference	transferred

PRACTICE 94 — Dictation

Study the spelling, capitalization, and punctuation of these sentences in preparation for writing them at your teacher's dictation:

1. Occasionally on the desert you see beautiful but purely imaginary scenes which disappear as you move toward them.
2. If you wish a permanent position as stenographer, apply at a women's employment bureau.
3. After he had shown us the magnificent view from the mountain, the colonel pointed out the scene of the battle.
4. Captains kept their ships on a straight course, and therefore no one ever stopped at the island.
5. No one can achieve success in the study of English without a knowledge of the principles of grammar; therefore school principals everywhere should start a campaign for more classroom drill in this subject.

6. Mr. Weiss's son says that the heroes in the rescue, a poor Indian and an Italian captain, saved fourteen people. If we are successful in finding these men, we shall not lose the opportunity of showing how grateful we are.
7. Captain Jones's basketball team has succeeded in winning the principal game of the schedule; and if they haven't become conceited, they can't, of course, lose the ninth game.
8. When my eleven-year-old brother received a large box of candy at boys' camp, he shared it with the boys in near-by cabins.

Misspelling Due to Mispronunciation

304. Correct pronunciation is an aid to spelling. If you pronounce these words completely and distinctly, you will find them easy to spell.

athletics	divide	mahogany	strengthen
characteristic	divine	particular	surprising
chocolate	effect (<i>result</i>)	perform	temperament
describe	February	postponed	temperature
description	glimpse	prejudice	tournament
despair	incidentally	probably	tragedy
despise	interesting	recognize	tremendous
destroyed	laboratory	remembrance	twelfth
destruction	library	ridiculous	unanimous
disastrous	lightning	sophomore	Wordsworth

Miscellaneous

anxiety	hospital	recitation	Santa Claus
auditorium	kodak	refrigerator	scheme
bouquet	loyalty	regularly	specific
bureau	patriotism	resignation	through
democracy	prominent	Roosevelt	vacancy

PRACTICE 95 — Dictation

1. Engineers have endeavored to create an automobile which will run with safety on less gasoline.
2. Each of the monkeys tried to seize the biggest banana.
3. I advise you not to attempt to control ninety mischievous boys.
4. What sense is there in that sentence?
5. The lieutenant received a beautiful medal for his bravery during the siege.

6. Although we are very careful when we take little Bobby canoeing, his mother is always anxious about his safety.
7. We descended for a minute before choosing a definite landing place.
8. When the temperature in the village reached ninety on Wednesday, we begged to be allowed to go swimming.
9. The patriotism and loyalty of the colonies and the sympathy of the French made American democracy possible.
10. Many prominent people played in the annual tennis tournament.

Double Letters

accommodation	assessment	embarrassing	mattress
address	bulletin	employees	opposite
alliance	comma	essential	parallel
ammunition	communication	exaggerate	speeches
annoyance	community	immediate	suggestion
apparatus	compass	immense	tennis

s pronounced zh

decision occasion

ss pronounced sh

commission discussion omission permission

305. There are three ceed verbs.

exceed proceed succeed

Other words have ced.

concede precedent preceding procedure

Adding Prefixes and Suffixes

306. Can you add a suffix or a prefix to a word without losing or doubling a letter?

usual + ly = usually	mis + spell = misspell
general + ly = generally	study + ing = studying
un + necessary = unnecessary	
govern + ment = government	
drunken + ness = drunkenness	

re + commend = recommend
 dis + agree + able = disagreeable
 occasion + al + ly = occasionally
 accident + al + ly = accidentally

marrying	apparently	naturally	totally
formally	carefully	practically	undoubtedly
(ceremoniously)	especially	originally	agreement
formerly (at a former time)	eventually	really	interrupted
	finally	respectfully	cupboard

ous

(Ci before ous is pronounced sh.)

advantageous	delicious	jealous	precious
courteous	desirous	mysterious	suspicious

dis

307. The s in the prefix dis is never dropped or doubled in combination.

dis + appear = disappear	dis + satisfied = dissatisfied
dis + appoint = disappoint	dis + agreeable = disagreeable
disappear	disagreeable
disappoint	disapproval
disaster	disease
discover	dissatisfied

ad

308. The consonant of the prefix ad is often changed but never lost.

ad + breviate = abbreviate
 ad + parent = apparent
 ad + sociation = association
 ad + commodate = accommodate

acceptable	accuracy	aggravate	appropriate
accommodate	accustomed	apparent	assistance
accumulate	acquire	appearance	association

Groups of Words

a

attendant	fundamental	militarism	prevalent
calendar	guarantee	obstacle	rehearsal
comparatively	indispensable	preparation	scandal

SPELLING

e

beneficial
cemetery
competent
competition

competitive
delegate
elementary
enemy

existence
independence
mathematics
persistent

quiet (*still*)
repetition
superintendent
vegetable

i

accessible
anticipate
citizen
civilized
comparison
contemptible

criticism
criticized
deficit
definitely
dirigible
dormitory

edition
eligible
eliminate
feminine
incredible
intelligent

medicine
minimum
positive
sensitive
vicinity
visible

ou

courtesy

fourteen

fourth (4th)

source

ia

artificial
brilliant

financial
marriage

parliament
peculiarly

physician
politician

ie

audience
convenient

deficiency
efficiency

efficient
experience

fiery
sufficient

or

compulsory

governor

successor

tailor

Hard Spots

acknowledge
affectionate
alcohol
analysis
analyze
anniversary
appendicitis
ascertain

bachelor
campaign
chauffeur
complexion
condemned
conscientious
conscious
(*aware*)

consequently
considerably
correspondence
council
(*assembly*)
counsel (*advice*,
adviser)
cylinder

decidedly
desert (*waste*
place)
desperate
dessert (*food*)
destination
distinguish
economical

enormous	gymnasium	memorandum	recommendation
enthusiastic	handsome	millinery	registration
exceedingly	inconvenience	mutual	representative
exhausted	industrious	originate	rheumatism
exhibition	invalid	pamphlet	secretary
expedition	irrigation	possibility	solemn
exquisite	kindergarten	prairie	specimen
extraordinary	laborer	professor	sympathize
faculty	lavender	pronunciation	tariff
guardian	license	recollect	

Miscellaneous

adequate	discretion	masquerade	qualifications
adieu	emphasis	Massachusetts	questionnaire
amateur	emphasize	Mediterranean	reservoir
ambassador	equivalent	miscellaneous	routine
anxiety	erroneous	monotonous	scarcity
architecture	facilitate	municipal	scientific
bankruptcy	facilities	nuisance	Shakespeare or
cafeteria	fascinated	optimism	Shakspeare
cancellation	galvanized	pageant	significant
career	inaccurate	perseverance	sincerity
chaperon	inaugurate	Philippine	statistics
Connecticut	indebtedness	philosopher	technical
controversy	initiative	picturesque	vacuum
delinquent	installation	propaganda	vengeance
development	intellectual	psychology	volunteer
dimensions	legitimate	Pullman	yacht

PRACTICE 96—*Dictation*

Study the spelling, capitalization, and punctuation of these sentences in preparation for writing them at your teacher's dictation:

1. It seems incredible that intelligent students should persistently misspell such words as *mischievous*, *siege*, *veil*, and *weird*.
2. Careless pronunciation is often the source of deficiency in spelling.
3. The government committee studying the situation respectfully submitted its report and recommended a course of action.
4. Today politicians and government employees see the necessity of co-operation between the laborer and the capitalist.
5. Massachusetts is a particularly attractive state, because it pos-

sesses natural loveliness, historic association, and good business opportunities.

6. Really to succeed in business the following characteristics are a necessity: good judgment, self-respect, courtesy, conscience, and a sincere desire to succeed.
7. After peeling the potatoes, picking some tomatoes, and cutting the cake, Dorothy proceeded to complete her preparations for dinner.
8. In February the temperature occasionally drops below zero, but the weather is usually pleasant in this vicinity.
9. Last Wednesday, Professor Horn, while reading a letter, showed his disapproval of the illegible penmanship and the general appearance. He was naturally dissatisfied with every abbreviation.
10. "It's the ninth time you've been late to class," said the teacher, upon receipt of the pink slip. "You have forfeited your right to any leisure," she continued fiercely, "and I shall give you forty times your usual homework in each of the following subjects: algebra, history, Latin, English, and French."

Appendix

Less Important Case Uses

309. Verbs of asking take two direct objects, the name of the person and the name of the thing (called the **secondary object**).

The teacher asked the boys the hardest *questions*.

310. A verb which takes an indirect or secondary object in the active voice may in the passive voice retain a direct object (called the **retained object**).

I was given a *dime*.

Ruth was asked a *question*.

311. A verb regularly intransitive may take a **cognate object**, an objective similar in meaning to the verb.

He ran a *race*.

312. A **predicate objective** (or adjunct accusative) completes the verb and refers to the direct object.

We elected Fred *president*. [Inserting *to be* before the predicate objective does not change the sense.]

The newspapers call Einstein a *genius*.

Father painted the shutters *green*.

313. A **nominative of exclamation** is a substantive used to show special emotion.

Oh, the *scoundrel*!

Why, you *rascal*!

314. The **predicate of an infinitive** is used after a linking verb to refer to the subject of the infinitive.

We believed it to be *him*.

Conjugation of To See

PRINCIPAL PARTS

Present: see

Past: saw

Past Participle: seen

INDICATIVE MOOD

ACTIVE VOICE

PASSIVE VOICE

Present Tense

SINGULAR	PLURAL	SINGULAR	PLURAL
1. I see	we see	I am seen	we are seen
2. you see	you see	you are seen	you are seen
3. he sees	they see	he is seen	they are seen

Past Tense

1. I saw	we saw	I was seen	we were seen
2. you saw	you saw	you were seen	you were seen
3. he saw	they saw	he was seen	they were seen

Future Tense

1. I shall see	we shall see	I shall be seen	we shall be seen
2. you will see	you will see	you will be seen	you will be seen
3. he will see	they will see	he will be seen	they will be seen

Present Perfect Tense

1. I have seen	we have seen	I have been seen	we have been seen
2. you have seen	you have seen	you have been seen	you have been seen
3. he has seen	they have seen	he has been seen	they have been seen

Past Perfect Tense

1. I had seen	we had seen	I had been seen	we had been seen
2. you had seen	you had seen	you had been seen	you had been seen
3. he had seen	they had seen	he had been seen	they had been seen

Future Perfect Tense

1. I shall have seen	we shall have seen	I shall have been seen	we shall have been seen
2. you will have seen	you will have seen	you will have been seen	you will have been seen
3. he will have seen	they will have seen	he will have been seen	they will have been seen

SUBJUNCTIVE MOOD

(Notice that throughout each tense of the subjunctive the verb form is the same.)

ACTIVE VOICE

PASSIVE VOICE

Present Tense

if I, you, he see
if we, you, they see

if I, you, he be seen
if we, you, they be seen

Past Tense

if I, you, he saw
if we, you, they saw

if I, you, he were seen
if we, you, they were seen

Present Perfect Tense

if I, you, he have seen
if we, you, they have seen

if I, you, he have been seen
if we, you, they have been seen

Past Perfect Tense

if I, you, he had seen
if we, you, they had seen

if I, you, he had been seen
if we, you, they had been seen

IMPERATIVE MOOD

Present Tense

2. see

be seen

INFINITIVES

Present to see
Past to have seen

to be seen
to have been seen

PARTICIPLES

Present seeing
Past having seen

being seen
seen, having been seen

VERBAL NOUNS

Present seeing
Past having seen

being seen
having been seen

PRACTICE 97

Write out the conjugation of *to be* and *to strike*.

Marking Symbols

A symbol placed at the beginning of a composition calls attention to a serious or a repeated error.

- A** Arrangement. Improve the word order in the sentence. (545-548, 557)
- Ab** Do not abbreviate. (136, 172, 315, 329, 333, 337, 379, 631)
Do not use numerals. (172, 329, 632-633)
- Act** Change from the passive to the active voice. (498, 551)
- C** Capital misused or needed. (625-631)
- Cl** Clearness. Make your meaning perfectly clear. (304, 331, 338, 340, 526, 547, 555-556)
- Coh** Make coherent. (302-303, 545-554)
- Con** Connective. (51-52, 303, 552-554)
- Cst** Improve the construction of the sentence. (492-499, 540-566)
- D or ♂** Omit the word or words indicated. (129, 405, 497, 530, 558-560)
- E** Emphasis. Sentence lacks force, vim, vigor. (556-562)
- Gr** Grammar. Correct the syntax. (500-534)
- H** Bad handwriting. (619, 622-624)
- I** Not idiomatic English. Use an idiomatic expression. (602-603)
- Inc** Incomplete. Not finished. (55)
- K** Awkward or clumsy. Rewrite the sentence. (541-542)
- L** Sentence too loosely constructed. (542-545, 560-561)
- MS** General appearance unsatisfactory. (619-624)
- NS** Not a sentence. Complete the principal clause. (537-539)
- Part** A dangling or misrelated participle. (545-547)
- P** Punctuation. (567-588)
- QA** Question not answered, or problem not solved. (377-382)
- R** Unjustifiable repetition of word or thought. (562-563)
- Ref** Faulty reference of pronoun. (555-556)
- S** Sentence. Begin a new sentence at the point indicated. (536-537)
- Sp** Spelling. (649-664)
- Sub** Subordinate one of the statements. (493-494, 543-544, 553-554)
- Syl** Syllabication. Divide only between syllables. (620-622)
- T** Wrong tense. (512-515, 551)
- U** Unity. Rewrite the sentence. (542-545)
- V** Vary the sentence type. (129, 492-499, 560-562)
- W** Use a correct or better word. Consult the dictionary. (589-618)
- #** Leave more space between words. (622-624)
- ^** Supply the word or words omitted. (531-532)
- ¶** Begin a paragraph here. (40-53)
- No ¶** Don't begin a paragraph. (40-53)
- ¶U, ¶A, ¶C, ¶E** Paragraph unity, arrangement, connectives, emphasis. (50-53)
- ?** Disputed or questioned statement.
- ||** Use parallel structure. (496, 548-552)
- X** Find the error in the line.

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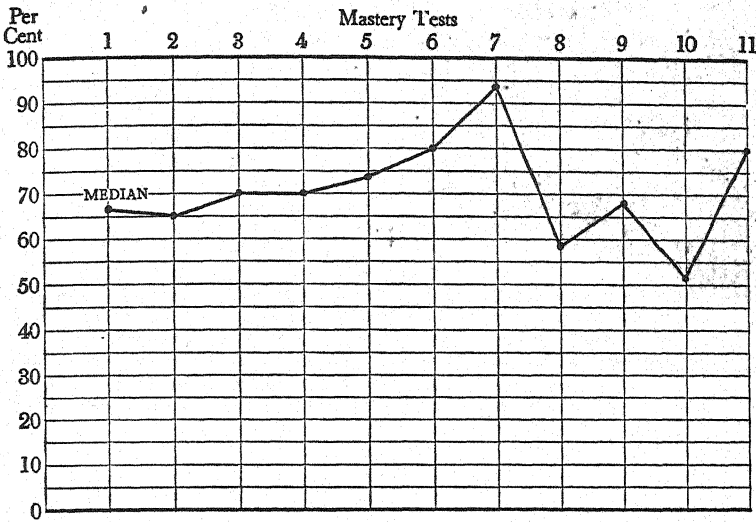
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MODEL FOR ACHIEVEMENT GRAPH



Copy the model in your notebook. After taking a mastery test place a dot where the per cent line and the line of the test number meet. Draw a line connecting these dots. If you take a second mastery test, enter both marks. Note how far your mark is above or below the national median for the test.

Diagnostic and Mastery Tests

	PERFECT SCORE	MEDIAN SCORE	MEDIAN PER CENT	PAGES
1. Parts of Simple Sentence	25	16.4	66	469,479
2. Kinds of Sentences	10	6.5	65	482,491
3. Pronoun	20	14.1	70	500,507
4. Verb except Agreement of Verb and Subject	20	14	70	508,516
5. Agreement of Verb and Subject	20	14.8	74	518,522
6. Grammar except Pronoun and Verb	20	16.1	80	524,532
7. Sentence Sense	10	9.4	94	535,539
8. Unity, Arrangement, Parallel Structure, Clearness, and Emphasis	20	11.8	59	564,565
9. Comma	20	13.7	68	567,575
10. Punctuation	20	10.3	51	586,587
11. Capitalization	10	8	80	625,630

Numbers refer to rules.

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Numbers refer to rules.

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